Kine WEEKLY

MONOPOLY REPORT: TRADE'S VERDICT

See page 3

"THIS IS NO CAMPAIGN SPEECH, GENTLEMEN!"

"I leave that to the public to make for me! Week after week, their word-of-mouth praise and their cash-at-the-paybox tributes are re-electing M-G-M overwhelmingly to the leadership of the industry."

THE BOX-OFFICE BALLOTS KEEP POURING IN FOR LEO!

3rd week at Empire, out-grossing everything since "The Citadel": WITHOUT LOVE!
Sensational at Ritz after 4 Empire weeks: THE PICTURE OF DORIAN GRAY!
The People's Choice throughout the nation: MRS. PARKINGTON!
A money landslide everywhere: MEET ME IN ST. LOUIS!
Country-wide favourite: MUSIC FOR MILLIONS!
And more and more!

21st YEAR OF LEADERSHIP
MGM

One out of 20,000

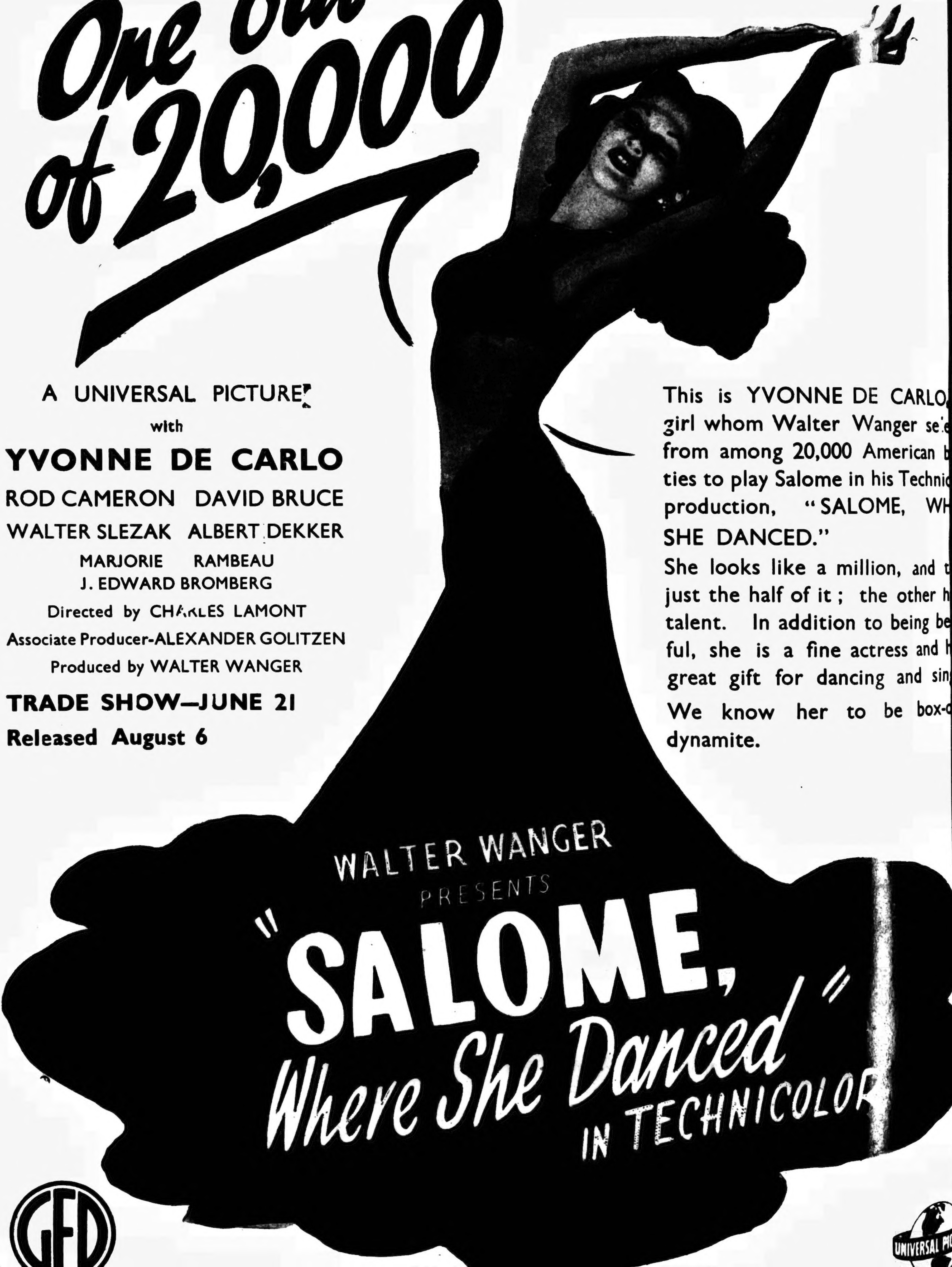
A UNIVERSAL PICTURE
with

YVONNE DE CARLO

ROD CAMERON DAVID BRUCE
WALTER SLEZAK ALBERT DEKKER
MARJORIE RAMBEAU
J. EDWARD BROMBERG
Directed by CHARLES LAMONT
Associate Producer-ALEXANDER GOLITZEN
Produced by WALTER WANGER

TRADE SHOW—JUNE 21

Released August 6



This is YVONNE DE CARLO, girl whom Walter Wanger se from among 20,000 American b ties to play Salome in his Technic production, "SALOME, WH SHE DANCED."

She looks like a million, and t just the half of it; the other h talent. In addition to being be ful, she is a fine actress and h great gift for dancing and sin

We know her to be box-o dynamite.

WALTER WANGER
PRESENTS

"SALOME, Where She Danced"

IN TECHNICOLOR

GFD

UNIVERSAL PICT

Kinematograph WEEKLY

No. 1,991. Thursday, June 14, 1945. Vol. 340.

Industry's Working Party Clears Up Monopoly Report Issues

THE BOARD OF TRADE DISCUSSES FOREIGN CONTROL WITH COMBINES

THE complications arising from the various Trade recommendations on the Monopoly Report have been largely ironed out, following the Industry's recent meeting with the President of the Board of Trade and the subsequent meetings of the working committee formed to reach internal agreement on contentious subjects.

Only one matter is left for consideration, according to the C.E.A. Executive Committee's report. That is that some form of trusteeship should be created in respect of combines.

The function of the proposed trustees would be to see that control of the circuits did not pass to foreign hands. This is a subject of discussion between the Board of Trade and the two combines.

According to the C.E.A. summing-up of the position, the main effect of the meetings has been to establish the principle of an arbitrator for disputes between exhibitors and the K.R.S.

The degree to which this can be done during the next 18 months or two years will, it is believed, influence subseuent legislation.

The official minutes of the decision arrived at by the Working Party clarify the position and indicate the many points at which agreement was achieved among the Trade bodies concerned.

It is obvious, the President has explained, that there is no immediate possibility of introducing legislation on films, in view of the pressure of other business.

Here are the main recommendations of the original report and the position they are in to-day after examination by the Working Party.

Recommendation 1. Studios and Combines.—Further consideration would serve no useful purpose in the absence of any early prospect of legislation.

Recommendation 2. Combine Expansion. If undertakings given

Continued on page 38

SURREY'S LATEST RULES

New Seating Regulations

THE seating regulations adopted by the Surrey County Council May, 1939, but deferred owing to ar conditions, are now to be enrced.

Surrey Public Control Committee eported to the County Council on uesday its decision to introduce egulations governing the indicaion of prices and the availability f seats in kinemas.

Action is recommended to give ffect to the decision which brings he Surrey area into line with the .C.C., which adopted the regulaion some years before the war.

The Sunday regulations provide hat a plan or diagram showing the eating accommodation, together ith a notice stating the prices for he various seats for every period f the day, shall be exhibited at he entrance to the premises; that here shall be notices inside the uditorium showing the position of f the seats for which the respecive prices are charged, and that no ne shall unnecessarily be kept aiting for or refused occupation f vacant seats.

.O. Action Dropped

The action by Odeon against the urrey County Council to test the an on the attendance of children nder 16 at kinemas on Sundays as been dropped.

◆

"WE WILL OUTGROSS YOU," SAYS RANK

KINE. cable from New York.

ARTHUR RANK, the guest of the New York exhibitors, at a uncheon in his honour, made a peech in which he admitted that he British have "a lot to learn" n order consistently to turn out roduct that will conform to merican standards.

Before long, he said, the British ill make pictures that will outross Hollywood films in the U.S. nd which will compel Hollywood o make further improvements, hus developing friendly competiion which will be good for both ndustries.

He added that the expansion of he British industry will not create onflict between the two industries.

At a dinner honouring Rank, at hich Will Hays was present, Hays stressed the importance of merican and British co-operaion.

U.S. TURNS DOWN BRITISH REQUEST

A cable from the KINE. New York correspondent states that it is learned authoritatively in Washington that the War Production Board has finally rejected the British request for 25,000,000 ft. raw stock for printing British films for release in the American market.

STUDIOS FREE BY 1946

Paramount's David Rose, who has arrived in New York, says that the British will de-requisition all studios by the end of the year, according to a KINE. cable.

B.F.P.A. and A.C.T. DISCUSS BAN

REPRESENTATIVES of the A.C.T. and the British Film Producers' Association met yesterday to discuss the union's overtime ban.

There is no direct dispute between the two bodies, but the union's ban results from a dispute with certain laboratories.

The A.C.T.-B.F.P.A. agreement calls for reasonable overtime; the producers' association called the meeting because it felt that the ban as it affects studios should be withdrawn.

UNIONS MAY OPPOSE S.O. THROUGHOUT COUNTRY

A RECOMMENDATION that Sunday licences be opposed throughout the country wherever kinema managements have not agreed to pay special rates for Sunday employment is to be submitted to the Executive of the N.A.T.K.E. for adoption.

The resolution that this step be taken was adopted at the meeting of the General Council of the Kinema Projectionists' and Engineers' Association (an organisation incorporated in the N.A.T.K.E.) at its meeting in Newcastle last week.

Its text is as follows:

"That imediate preparations be made to oppose the continuance of licences for Sunday kinemas throughout the British Isles wherever kinema managements have not agreed to pay special rates for Sunday employment."

It was further decided to invite Parliamentary candidates at the forthcoming election to state their views on this matter of Sunday work in kinemas. Tom O'Brien explained that the council had decided that the practice must cease of compensating employees for Sunday work merely by granting them another day off.

Preliminary steps towards a national agreement governing the wages and working conditions of kinema workers were also taken.

A draft of the programme which incorporated sundry suggestions submitted by the branches is to be submitted to a national conference called to consider the draft.

Major issues covered by the draft are: the working week, classification of kinemas for the rationalising of wage scales, and improved rates of pay.

The General Secretary (Mr. Tom O'Brien) said that it was hoped to substitute one national agreement with the C.E.A. for the diverse agreements—about 40 in number—which now regulated working conditions and rates of pay of kinema technicians and other grades of employees.

The council agreed to support the drive of the C.E.A. for substantial Entertainment Tax concessions.

EIRE FORMS NATIONAL FILM INSTITUTE

A NATIONAL Film Institute of Ireland has been formed in Eire.

It was registered in Dublin last week as a company limited by guarantee, without shore capital.

Its objects are to buy, exhibit and produce films.

A number of prominent Eire educationalists are included as first members of the Council.

Their Majesties Visit Channel Islands

Allied Council in Berlin

see

BRITISH MOVIETONE NEWS (To-day)

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Investigating Candidates

THE General Election is getting nearer. And all over the country local exhibitors are showing that they appreciate what an opportunity presents itself for securing a downward revision in the Entertainment Tax.

Up in Lancashire, alert as ever, they have formed an Action Committee. We would like to see such committees formed all over the country—pledged to make contact with local candidates and urge on them the industry's E.T. wishes.

From the South and East Lancashire C.E.A. branch there comes a most sensible suggestion—that exhibitors should find out which candidates favour a reduction in E.T., and should then flash their names on their screens, telling the public that these particular candidates are in favour of the reduction.

It may be said that the public at election time is interested in larger issues than Entertainment Tax, but the average exhibitor could hardly be criticised if he gave this otherwise uncoloured support to a candidate who pledged himself to help the industry.

The suggestion is one which opens out many possibilities.

It is well worth the while of exhibitors all over the country to see whether it could be adapted to their own situation.

Applying for More Staff

THERE are indications that local authorities are beginning to tighten up their application of regulations.

One instance is this week's decision by Surrey L.C.C. to impose seating rules which they decided on but deferred in 1939.

All this means that personnel problems become steadily more and more acute, as depleted staffs find themselves with more and more to do.

For this reason the industry as a whole will have every sympathy with E. V. Glenister's suggestion at the Hants and East Dorset C.E.A. branch meeting last week.

Mr. Glenister urged that the C.E.A. should formally approach the Ministry of Labour and see if they could obtain release of staff.

The industry knows the strength of its own case: the need for staff was never more acute.

Long Shots

FIFTEEN American film chiefs are coming over on a tour of the European theatre of war when for part of the time they will be guests of General Eisenhower.

The story caused quite a flutter when it first came over the cable from New York, and found SHAEF quite unprepared. On enquiry about it on a high level there I found plenty of silver threads of bewilderment among the gold.

However, the invitation is indeed a reality, and we may indirectly regard it as a fine tribute to the standing of our industry.

GUESTS invited include many of the most distinguished names in the business and already the vanguard, represented by RKO-Radio's Sol Lesser, has arrived in Europe.

Sol was in London until this Tuesday, staying at the Savoy and holding conference with Bob Wolff at RKO-Radio's headquarters. He then went on to Paris to look over the film situation.

I doubt whether London has ever before had such a string of film executives as it will have this month with all these American leaders passing through on their way to the battlefields.

ONE point about the visit does raise a large question mark. The American Trade leaders are to be the guests of the British Government, presumably on their way back home after touring Europe.

What exactly has the Government in mind? Some sort of official banquet or something much more elaborate? Inquiries I made yesterday produced only the vaguest possible reactions.

THE value of the tour of the American Industry is obviously enormous. Always on their toes, our friends on the other side have been very quickly off the mark to stake the best possible claim to their product inside Europe.

To-day, I received news of the pooled distribution system they have agreed to operate in territories where restrictions make normal renting difficult.

IN our last issue I speculated on the great boom which has sent box-office records spinning all over the country and has caused figures to go up and up steadily over the last two years. Discussing the whole subject with Joe Friedman, Columbia's chief, in Wardour Street the other day, we agreed that one thing had contributed outstandingly to the record business.

That is the simple but indisputable fact that films themselves are commercially better than they have ever been.

COMPANY after company is hitting the box-office bull's-eye. We hardly ever hear of an expensive failure. The accurate box-office marksmanship applies to British films as well as American.

This has resulted in an enormous increase in takings all round. Compare the position with that before the war. In those days one American company dominated all others. To-day, company after company is producing the best line-up in its history. Joe Friedman, with whom I discussed it, pointed, quite justifiably, to Columbia's own record in this respect.

SO, whereas in the days of old, the exhibitor and the public had to be careful in choosing their product, to-day they can get first-class stuff from any of the leading companies. This is a fine thing for the Industry.

BUT, meanwhile, a cloud has appeared.

First reports I have received suggest that the start of basic petrol rationing has caused a small but noticeable drop at many box-offices. This, coupled with the increased number of summer greyhound meetings, means that the Industry must be prepared to face up to some of its traditional competition again.

None of us has the slightest doubt but that the Industry will be able to go on doing well. We've survived all these outside competitions before, and will do so again.

STILL nothing definite from Arthur Rank in America, although the British film chief has been received in the friendliest possible fashion by leaders of the Industry, including Will Hays, and the independent New York exhibitors.

Meanwhile, Washington officials have now finally decided to turn down the application for 25,000,000 ft. of raw stock with which to release British—mainly Rank—pictures in the U.S.

SO the deadlock between the two interests is just about as complete as it could be.

Rank has a lot to accomplish in a comparatively limited time. In Park Lane they expect him back before the middle of July, and they are as confident as ever that he will bring a first-class deal for British pictures with him.

In this I entirely agree with them.

THE story about the formation of a National Film Corporation appears to be a spot of kite-flying from interested parties.

Something of this nature has long been advocated by people to whom the activities of the M. of I. Films Section are of more importance than they are to the exhibitor.

The A.C.T. particularly has been urging a continuance of the M. of I film functions in the social, educational and propaganda departments.

AT first glance, there appears to be some force in the case presented by the advocates of Government production along these lines.

There is, however, a wide difference between films made for compulsory screening and those which have to compete for screen time in the commercial market.

And, with one or two outstanding exceptions, the quality of M. of I. sponsored subjects has not been sufficiently reassuring to justify t continued outlay of public mon

EVERYONE in the Paramoun London organisation attend a very impressive memorial s vice to John H at St. Marti in-the-Fields on Tuesday. The s vice was conducted by the Vic the Rev. Eric Loveday..

In addition to the staff and e cutives of Paramount, promine among whom were E. Ayres, F. Hutchinson, P. D. Cornwall, To Reddin and G. T. Cummins, the were present Sam Eckman, Ju R. Sutton Dawes, Capt. J. C. Atki son, Earl St. John and H. Nevil

THE composition of the audien at last Friday's première the Two Cities' film, "The Way the Stars," was a fitting demonst tion of Anglo-U.S. amity.

Distinguished British a American airmen and Servi chiefs were among the Lond Pavilion audience of the de Gru wald production.

Del Giudice received the gues at the end of the show.

WELL, there should be eve prospect of improved ente tainment facilities for the Servic in the South-East Asia Comman

Arthur Jarratt, whose fine wo for the Royal Naval Film Corpor tion was performed in associati with Lord Louis Mountbatten, h just returned from a trip to Indi where he has been discussing t position with his former colleagu

He has been away for four wee and I understand that the di cussions with Lord Louis and h staff revealed a promising outlo for better entertainment.

THE appointment of the Marqu of Casa Maury to control th French films acquired by J. Arth Rank is commendable.

Few men have a better know ledge of the reaction of the Eng lish-speaking public to these film than the Marquis.

In pre-war days he establishe the fame of his Curzon Stre theatre on a firm basis by hi astute selection of programmes.

THE prompt action of C.E. headquarters in dealing wi the complaint of a Hampshire ex hibitor that civilians were partic pating in camp shows will be we comed in other parts of th country.

Now that the war in Europe i over and restrictions on competitiv entertainments are likely to b released, it is more important tha ever that only those for whom these camp entertainments wer intended enjoy such facilities.

The K.R.S. cannot afford to b asquiescent at the expense of ex hibitor's livlihood.

ON another page is a report o Ladies' Day of the Lancashir Cinema Old Boys' Association. I remember attending one meeting of the association, when there was a discussion on a proposal to entertain the ladies, and a member naively suggested an old girls' association!

Congratulations to Mrs. Harold Smith, who won the Ben Gibbs Cup. Her husband, who is managing director of the Queen's, Hollinwood, tells me she can play bowls better than he can, and that's saying a lot.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

Alice in Wardourland

ALICE now found herself on the borderland of Wardourland, where, instead of only one Mad Renter there were dozens of them. Alice thought they must be awfully generous gentlemen because they were all talking of the way they shared everything fifty-fifty with the other gentlemen they called exhibitors.

Alice was ever so upset when she found that many of them were sobbing pathetically, and guessed that maybe it was because they could not always share fifty-fifty with their friends the exhibitors. But when Alice ventured to expound her theory to the Mad Renter he became irritable and snapped back at her:

"Not at all. They're crying because of the butter and shirts." Alice was puzzled and asked for an explanation.

"Listen, stupid," said the Mad Renter rudely, "what with the butter ration and the clothes ration the poor renters can hardly find enough butter on the exhibitors' bread to scrape it off; and then with the clothes rationing it's difficult to find enough shirts to take off their backs, and the whole situation is killing enterprise, so ain't they got something to cry about?"

Pray. be Seated

A RENTER stopped to tie his shoe;
A very silly thing to do.
He bent down out on Wardour Street,
And got a swift kick on his seat.

Sabotage

A NUMBER of fatalities among circuit supervisors has resulted from an act of sabotage by an unknown criminal still said to be at large. Scotland Yard is likely to be called in to investigate. Somehow he has succeeded in fitting a number of Robomanagers with a reversing gear, so that instead of nodding respectfully at the approach of a supervisor they shake their heads in a negative gesture. The shock of the shake so surprised the supervisor that he succumbed.

Polar Capers

IN the *News of the World*, Ewart Hodgson is suggesting that when Michael Balcon makes the story of Captain Scott's Arctic adventure he should introduce a feminine interest. The suggestion isn't so hot; in fact, it leaves us cold. We would go further. Why not take the opportunity of making it a spectacular musical and calling it "Polar Capers"?

What a picture for Sonia Henie and, of course, Dot Lamour would be the White Queen of a Lost Tribe of Esquimaux, looking ravishing in her Polar Bear fur sarong as she sings "My Igloo on the Ice Floo," the last lines of which go something like this: "And I'll be your bride as we slide side by side doing the Polar Glide—Oi!"

FILMS are getting steadily longer. Statistics just published reveal that 466 pictures were released in the last registration year—exactly the same figure as the previous year. But in aggregate they were 83,000 feet longer—a significant tendency. What is the trade's view of the growing length of feature pictures? Some exhibitors are against long films; others like the opportunity of getting behind a big prestige film. The KINE. asked a leading renter, an independent exhibitor, and a producer for their views.

Does the Trade Want "Outsize" Films—or are they Bad for Business?

THE RENTER

Sam Eckman, Jnr., Head of M-G-M

BASICALLY, there is no such thing as an overlong film. A picture may be too long for its theme. It may run out of ideas sooner than celluloid. Its footage may be greater than its merit. But it cannot be graded as too long on mathematical data alone—that it measures so many feet or runs so many minutes.

The public will never find any film too long if they enjoy it right up to the final fade-out.

If proof were needed—as apparently in some quarters it is—"G.W.T.W." is the longest commercial film (3 hours, 40 minutes) and has proved the most successful film in every country it has been shown.

The opposition will say that "G.W.-T.W." is the exception which proves the rule. On the contrary, it is the example which proves the rule, and many more can be added to it.

SAM ECKMAN

"Since You Went Away" was attacked, if I remember rightly, by a large majority of the film critics as being too long. But everyone in our industry knows that it has proved a tremendous success. Our own "The Great Ziegfeld," up to the time of its original showing the longest-ever film, was one of our greatest successes.

Nevertheless, I want to make it quite clear that neither I nor my company is in favour of length for length's sake. It is a rigid M-G-M policy that no film shall be longer than the story calls for, or than it continues to entertain. And that no film shall be padded for any reason whatsoever—certainly not in order to add length for the sake of killing off a second feature. If we padded for any such reason we should have killed off our own position in the film industry long ago.

That is not to say we never make a mistake. For instance, "An American Romance" proved to be slightly too long for its subject, at any rate in this country, and was therefore cut after the West End showing.

But I think I may say this *is* an exception which proves the rule.

THE EXHIBITOR

H. Newbould of the Emery Circuit

THOSE producers who side-step the conventions by turning out extra long films, occupying more than 90 minutes showing time, are, in my submission, unconsciously making things hard for the exhibitor.

In industrial situations, it is commonplace for kinemas to give two two-hour shows per night (continuous) at prices of admission ranging from 9d. to two shillings.

While every well-balanced programme must contain a feature and supporting shorts, it is quite erroneous to contend that the latter are merely fill-up items.

He Must Decide

Far from it; they are an integral part of the entertainment.

It is the exhibitor's business to decide how much entertainment should be given for the price of admission, but if these outsize films are forced upon us, we shall lose that freedom of choice. The only way to fit them in is to extend the showing time. This we are most reluctant to do because it would mean a departure from the popular and traditional two houses a night policy.

It also means loss of revenue to the small capacity house.

Because the circuits extravagantly give three-hour shows there is no reason why we should. We try to make up in quality what they give in quantity, and as the circuits can buy on more favourable terms than we can, they can afford to lavish footage in order to fill their big-capacity theatres. Incidentally, length of programme seems to be proportionate to the size of the theatre. The independent theatre owner has to build up a programme within certain price and time limits.

Anaemia Doesn't Help

He cannot do this with anaemic product, whose only claim to distinction is unusual length.

From long experience, I am convinced that a strong feature, a newsreel and a short comedy or interest film represent the right balance of ingredients in the average two-hour show. That is the market the producers and renters have to meet.

We have heard a lot about tendencies to monopoly. Perhaps the over-long film which fits so well into the three-hours programme given at many circuit houses, is the outward and visible sign of the menace we all fear.

THE PRODUCER

Harold Huth of Gainsborough

FUNDAMENTALLY, of course, there is no *must* about it. From a producer's point of view, whatever the ultimate length of the film may be, he must see that the audience interest never flags for one moment.

"Dead spots" may kill the popular appeal of an otherwise excellent effort.

A film and a play—which may run up to 150 minutes of playing time—are entirely different things. In most cases the play is slower: it has time to develop more leisurely.

A film tends to conform to an arbitrary time factor. The whole technique of film writing has concentrated on "concentration." The script writer learns to state his case concisely.

HAROLD HUTH

Now, what are the limits of this time factor? Between ninety minutes and one hundred and twenty minutes for the majority of films.

The producer starts, therefore, with a problem. Experience perhaps tells him that shorter films are perhaps more generally acceptable.

But many subjects will not admit, even with the most skilful handling, of a 90 minutes' treatment without losing a great deal from the point of view of plot, character and production value.

I would say, therefore, that a producer, once he has selected his subject should concentrate on putting that subject on to the screen with the shortest footage, commensurate with the best possible treatment.

A great point in this regard is, I think, in the pre-timing of the script before shooting, so as to avoid arbitrary cutting when the film is assembled—a thing which so frequently destroys the whole sweep and rhythm of the picture—and, incidentally, runs up the cost to astronomical figures.

I have heard of several pictures made in this country where as much as 30 to 40 minutes have been cut—which obviously should never have been shot.

To sum up, by and large, the length of a film from the producer's angle *must* depend on the subject bearing in mind always that basically the shorter, the better.

London Trade Show Diary

NEW FILMS TO BE SCREENED BETWEEN MON., JUNE 18 AND FRI., JUNE 22

Tuesday

I'll be Seeing You
(United Artists)

Odeon, Leicester Square. 10.30 a.m.
Cast: Ginger Rogers, Joseph Cotten, Shirley Temple, Spring Byington, Tom Tully. **Director:** William Dieterle.

Selznick International's "I'll Be Seeing You" is the story of Mary Marshall (Ginger Rogers) on Christmas furlough from prison. On the train she meets Sergeant Zachary Morgan (Joseph Cotten), on furlough from the Army hospital where he is under treatment as a neuropsychiatric patient.

Both lack confidence in the future. Mary, a business girl, now feels that her hopes of a husband, a home and children are impossible. Zach, a young engineer, is unable to free himself of the neurosis.

Mary is going to stay with her aunt and uncle (Spring Byington and Tom Tully) and cousin Barbara (Shirley Temple). Zachary, having nowhere else to go, also stops at Pinehill.

The pair are attracted to each other, and in the unfoldment of the story we see them regain their self-confidence and a new hope in life.

Shirley Temple, as Barbara, plays an important part in the development of the story.

Diamond Horseshoe
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Betty Grable, Dick Haymes, William Gaxton, Phil Silvers, Beatrice Kay, Carmen Cavallaro, etc.

Drama, romance, comedy and music are said to abound in "Diamond Horseshoe," with Betty Grable, starred with Dick Haymes. It is filmed in Technicolor, and the gay background of the famous night club affords opportunity for spectacular chorus ensembles of song and dance numbers. Gowns and sets are described as lavish.

Betty Grable's rôle enables her to reveal her best acting ability, while Dick Haymes also keeps up his reputation as actor-singer.

The story is about a young man who gives up his medical studies to become a singer. His father, an entertainer, tries to discourage him, especially when he discovers his son's love for the dancer and singer in his show.

In many romantic episodes it is revealed how the dancer makes him study medicine and redeems herself in the eyes of his father.

Waltz Time
(Anglo-American)

Palace. 2.30 p.m.
Cast: Richard Tauber, Carol Raye, Peter Graves, Patricia Medina, Webster Booth, Anne Ziegler, George Robey, Albert Sandler, Thorley Walters, Harry Welchman, Wylie Watson and John Ruddock. **Director:** Paul Stein.

British National's "Waltz Time" is a complete contrast to the recent type of musicals that have been following each other.

Hans Mays wrote the music.

The story tells of a young Empress who ruled the old Vienna. Surrounding the youthful ruler, however, were many head councillors who wanted to ban the waltz, then in its infancy. The Empress possessed wisdom and the problem was solved to the satisfaction of all.

Co-starring with Carol Raye (the Empress) are Peter Graves (as her lover, Count Franz von Hofer) and Patricia Medina (as Cenci, her lady-in-waiting).

Ann Ziegler and Webster Booth are cast as gipsy singers and have a couple of duets.

Richard Tauber, in a starring rôle, sings as a shepherd in the hills and then in a church.

George Robey plays Vogel, host of the "Golden Lantern," where the new waltz is first danced.

Albert Sandler and his Orchestra are also featured.

Wednesday

A Bell for Adano
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: John Hodiak, Gene Tierney, William Bendix, Glenn Langan, Richard Conte and Montague Banks. **Director:** Henry King.

"A Bell for Adano" is the screen translation of John Hersey's best-seller.

Direction and production were by Henry King (of "Wilson") and Louis D. Lighton, who produced the record-breaking "A Tree Grows in Brooklyn."

This film is said to be a stirring production with vast popular audience appeal.

It tells a simple story of the people of a Sicilian village following its liberation by the Americans. The officer responsible for the supply and administration of the village and troops, who have moved forward with the fighting, solves the people's difficulties, and in doing so loses the confidence of his superiors.

Authentic backgrounds and good characterisations are features of this picture, which should stir the emotions of all audiences.

Blonde Ransom
(G.F.D.-Universal)

G.F.D. Theatre. 10.30 a.m.
Cast: Donald Cook, Virginia Grey, Pinky Lee, Collette Lyons, George Barbier, Jerome Cowan, George Meeker, Ian Wolfe and Joe Kirk. **Director:** William Beaudine.

Virginia Grey stars in this "underworld" drama which has a comedy background and several musical numbers.

The story is about a night club owner (Donald Cook), who loses his club by gambling. After he meets a rich girl (Virginia Grey), who falls in love with him, he pretends to be kidnapped in order to get money to pay his debts. He gets the ransom money from her uncle (George Barbier).

After the arrest of the gangsters the uncle buys the club and gives his blessing to the couple.

Collette Lyons and Pinky Lee, two night club entertainers, play an amusing part in solving the difficulties. The production is described as slick and fast-moving.

The music includes "The Life of the Party," sung by Collette Lyons, and "A Million Dollars Worth of Dreams," by Collette and Pinky Lee.

G.F.D. will release this picture on August 27.

Pinky Lee, Collette Lyons, Donald Cook, Virginia Grey in BLONDE RANSOM, G.F.D. Trade show on Wednesday

Thursday

Nob Hill
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner and B. S. Pully. **Director:** Henry Hathaway.

Four popular stars are featured in "Nob Hill," a romance of San Francisco in its early days of glamour and glory.

This romantic drama, in Technicolor, has a stirring story, with a lively escapist theme. Action is unfolded against the picturesque backgrounds of old San Francisco.

Glittering dance sequences with Vivian Blaine singing new hit tunes and Peggy Ann Garner as a little Irish immigrant—a contrast to her portrayal of Francie in "A Tree Grows in Brooklyn"—are said to make pleasing entertainment.

Salome Where She Danced
(G.F.D.-Universal)

Leicester Square Theatre. 10.30 a.m.
Cast: Yvonne de Carlo, Rod Cameron, David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg, Abner Biberman and John Litel. **Director:** Charles Lamont.

Walter Wanger, who made the first outdoor Technicolor Western, "The Trail of the Lonesome Pine," made this production, which introduces a new star, Yvonne de Carlo. She was selected out of 20,000 contestants to play this rôle of an international dancer of the late 19th century.

The story is based on the legend of a city in Arizona where the dancer gave such an outstanding exhibition that they changed the name of the town to "Salome Where She Danced."

Release date is August 6.

Friday

I'll be Your Sweetheart
(G.F.D.-Gainsborough)

Leicester Square Theatre. 10.30 a.m.
Cast: Margaret Lockwood, Vic Oliver, Michael Rennie, Peter Graves, Moore Marriott, Frederick Burtwell, Maudie Edwards, Garry Marsh, George Merritt, Muriel George, Jonathan Field, Ella Retford, Eliot Makeham, Dave Crowley, Alf Goddard and Joss Ambler. **Director:** Val Guest.

This picture, claimed to be the most spectacular British musical to be produced since the war, is dedicated to "the great melody writers of yesterday," and is set in the London of the early 20th century. The story deals with the struggles of these men against the music pirates of the period, who sold their songs at cut-prices. The men often died in poverty although their numbers were the hits of the day.

The film centres around London life when the old Tivoli and Alhambra music-halls were at the height of their popularity. Many well-known London landmarks were reconstructed from old photographs and drawings, such as Romano's in the Strand and the Excelsior Hotel in Charing Cross Road, and the popular "Spaniards' Inn" on Hampstead Heath.

Margaret Lockwood plays a music-hall idol of the early 1900's.

"TAKE E.T. AS RED LIGHT"

Bolton Owner's Warning

Ald. James Bleakley, J.P., director of Bolton Theatre and Entertainments Co., Ltd., was pres dent of the National Chamber Trade whose 47th annual confe ence was held at Blackpool las week.

During a discussion on Purchas Tax, he said: "Part of my bus ness is concerned with theatres During the 1914-1918 war th Government put on the Entertainment Tax with a definite promis that this was purely a war measure The Entertainment Tax has no come off, and to-day is higher tha ever before. Take that as the re light, and be very definite indee in regard to your attitude to Pu chase Tax. If you let it pass it wil be taken you are agreeable to continue to be unpaid tax collector and it will never come off.

The Conference passed a resolution urging the Government immediately to reduce, and eventually t abolish, the Purchase Tax.

Ald. Bleakley told the Kine representative that all places o entertainment in the industrial areas were suffering from the effect of the Entertainment Tax. In the last few weeks, in all areas ther had been a decline in the business at places of entertainment an the tendency might be expected t develop.

New Paramount Foreign Chief

David Rose, managing director Paramount, states that Georg Weltner has been appointed pres dent of Paramount International Films, Inc., and head of th foreign department in successio to the late John W. Hicks, Jun., t whom he acted as No. 1 assistant for 11 years. A native of Chicago, George Weltner is married and has two children.

NEWSREELS IN AGREEMENT ON ELECTION POLICY

NEWSREELS will give the three major political parties an equal hearing. This was decided by the Newsreel Association at a meeting last week. This policy includes a pooled coverage of short election speeches by party leaders.

Mr. Churchill has now made his newsreel address.

The agreed policy, however, does not appear to include the reporting of polling and general electioneering, which will be handled individually.

Movietone, for instance, plans to cover all aspects of the General Election in different parts of England.

Pathe Planned Ahead

Pathe Gazette planned ahead, and before the Newsreel Association agreement was made had already recorded speeches by various leaders.

A Press screening of the first two editions of the "Pathe Election Forum" was given last week.

Pathe had planned to use the pooled coverage of Churchill's address; but by the end of last week it had addresses recorded by C. R. Attlee (Labour), Sir Archibald Sinclair (Liberal), Harry Pollitt (Communist) and J. A. Evans (Common Wealth).

These two-minute talks have all been photographed on the same set; each was made without any speaker having any knowledge of what his opponents were going to say.

This arrangement is going to be carried out, and the first address (Communist) has now been issued.

The other newsreels intend to use the pooled election speeches and will independently cover the general news angle of the General Election.

UNDER 16 BAN PASSES "WITH REGRETS"

In reporting to Surrey County Council its decision to modify the Sunday kinema ban on children, Surrey Public Control Committee stated on Tuesday:—

"While the majority of the members of your committee are still individually of opinion that it would have been desirable, particularly in the interests of the children, that there had been no alteration in your committee's original decision, your committee consider it their duty to give effect to the clearly expressed views of the Council with all convenient despatch."

The Council, it will be recalled, had decided by an overwhelming majority, having regard to the expressed views of a large majority of local Councils in the county, that the ban on the under 16s should only apply to unaccompanied children.

The Committee had appointed T. Lewes Sayer (Chairman), Major A. G. Knowlden, C. W. Black, J.P., and J. H. Nelson Curtis as the sub-committee to consider lists of films submitted for approval for exhibition on Sundays. In the recent controversy over the "Under 16" Sunday ban all four voted for the full ban.

Peggy Ryan and Jane Vincent in Universal's THAT'S THE SPIRIT, current G.F.D. offering

C.E.A. Committee Reports that Tribunal Scheme is Dropped

ON the ground that where the need had emerged "the arrangements existing within the industry for the settlement of disputes were working satisfactorily" the Tribunal suggested by the Monopoly Report has been sidestepped.

This is revealed in the C.E.A. report submitted to its General Council yesterday. The report quotes a minute issued by the Board of Trade, which summarises a meeting when ten of the fifteen members took part.

The B.F.P.A. suggestion of a Joint Arbitration Panel was supported by George Parish, and criticised by Major Baker and Sam Eckman, who doubted whether an all-embracing arbitral body would prove workable owing to the mass of business to be handled. He suggested a pool to be drawn upon when required.

W. R. Fuller pointed out that in a field where there is no law to administer recourse to arbitration might not produce any useful result unless both parties bound themselves in advance to accept the arbitrator's decision. Would that deision be final?

Machinery Already Sufficient

Mr. Eckman said that he could scarcely see the need for the establishment of any further arbitral machinery. The unions were already covered; the J.C.C. already existed to deal with disputes between exhibitors and renters; as regards producers, their dealings with the exhibitors' section were so indirect that disputes between producers and exhibitors were most unlikely to arise. Was there, accordingly, any real need for the establishment of such an arbitrative body or bodies?

Sir Philip Warter said he thought there was no case for a tribunal as contemplated by the Monopoly Report. He thought that arbitral bodies should be set up *ad hoc*; but where were the disputes that were assumed to be calling for settlement?

Mr. Scarborough and Mr. Fuller said that should a dispute occur which the competent panel was unable to resolve and on the understanding that the arbitrator's decision was to be accepted by both parties as binding, the C.E.A. would favour acceptance. But what would be the attitude of the other sections of the Industry?

Arthur Rank and Sir Philip Warter confirmed on behalf of the circuits that they, too, were prepared to accept the principle of arbitration and to abide by its results.

Mr. Fuller suggested that the verdict of a distinguished outside arbitrator appointed by the President of the Board of Trade would command more general and willing acceptance than that of a person, however eminent, selected by the contending parties. Major Baker joined the issue at this point. If a deadlock was reached by a joint committee dealing with any dispute, the committee could, of course, consider the desirability of availing itself of the president's offer.

Summing up, the Chairman said he thought that the general sense of the meeting seemed to be that the machinery already existing within the Industry was capable of settling disputes.

Paramount Starts Up a Foreign Theatre Section

"Kine." Cable from "Motion Picture Daily," New York

PARAMOUNT is forming a foreign department to acquire theatres, construct theatres, remodel existing houses and operaate theatres. This department is to be headed by Clement Crystal, the New York theatre builder.

GEORGE WELTNER, who succeeds the late John Hicks as head of the Paramount Foreign Film Department, was originally his assistant.

THE CANADIAN 20 per cent. admission tax will be the last wartime tax to be abolished, probably remaining for years.

UNITED ARTISTS' directorate re-of the O.W.I. is joining Columbia's Foreign Department, probably in Brazil,

UNITED ARTISTS' direcorate reelected Edward Raftery, President; Gradwell Sears, Distribution Vive-President; George Bagnall, Production Vice-President—this despite rumours that Raftery was resigning.

Paramount's Buddy DeSylva is dangerously ill with heart trouble.

GEORGE SCHAEFER is receiving the first annual industry citation for civic and patriotic achievements in the industry.

TOM GERAGHTY, 62, pioneer screen writer and producer, has died in Hollywood after a long illness, and old-timer producer-director Ward Wing has died in Paramount studio where he was working as an extra. Al Jeffrey, U.A. Canadian sales manager, has died in Toronto.

MANAGERS' ASSOCIATION MAKES ANOTHER APPROACH TO C.E.A.

ANOTHER approach to secure recognition by the C.E.A. is to be made by the Cinema Managers' Association, according to National Secretary W. L. Pember at a Birmingham open meeting on Sunday.

Mr. Pember declared that the C.M.A. must now get down to business in real earnest. It had tried every possible means to secure recognition, and had only failed for one reason, which was that it had not received the support of the majority of managers, It had received substantial support, but still not that of the majority. Given that, the C.E.A. would be afraid to refuse it recognition.

A new constitution was being drafted and the National Council would have to consider another approach to the C.E.A. on the grounds of the changed situation, or as an alternative, taking the campaign outside the trade.

Another national appeal had been prepared and would shortly be sent out to all managers.

Mr. Pember, who had expressed some disappointment at the small response to the invitation of the local branch to attend its open meeting, referred to the apathy which existed in certain parts of the country. He was afraid that the "Birmingham area was one of the black spots in the country," and one in which there was plenty of hard work to be done.

The C.M.A., he said, was desirous of settling its differences with the C.E.A. without having to resort to further conflict, which would be bad for the Trade as a whole. It submitted that all the initial misunderstandings had now been disposed of, and that there was nothing on earth to prevent the two parties getting together and tackling their mutual problems in a spirit of goodwill.

George Raft, Peggy Ann Garner, Vivian Blaine and Joan Bennett are in 20th-Fox's NOB HILL, to be Trade shown next Thursday

British Council Produces Two Shakespeare Films

THREE films, shown by the British Council this week, which were made with a primarily cultural purpose, are of interest to exhibitors, especially to those who find that a "good quality" short appeals to their kinemas.

These pictures are all "films with a purpose." Two are designed to introduce Shakespeare, played and produced according to the very high standards of the English stage, to audiences that have never seen a performance of the playwright's works. They were made in response to a letter from Newfoundland asking for such films for schools.

The third, "19 Metre Band," is an inside glimpse of the work that goes to the compilation of programmes for the B.B.C. Far Eastern Service, much of which by Indians for Indians in their own language.

While these pictures are not designed primarily for normal exhibition, their quality is such that they would be well received in better-class kinemas, and for such halls provide unusual fillers. Brief descriptions of the films follow.

"Macbeth." The Murder and Sleep-walking Scenes," produced by Sydney Box for Theatrecraft, Ltd., with Wilfrid Lawson and Cathleen Nesbitt (1,[illegible] ft.). Two of the most dramatic scenes from "Macbeth" are played with natural and all the more forceful intensity by Wilfrid Lawson and Cathleen Nesbitt. Simple, impressive settings contribute to the atmosphere.

"Julius Cæsar." The Forum scene, produced by Sydney Box for Theatrecraft, Ltd., with Felix Aylmer and Leo Genn (2,000 ft.). The rival speeches after the murder of Cæsar by Brutus and Marc Antony. Shakespeare's essay in mob domination brilliantly spoken by two of our best actors. Shakespeare has been unobtrusively "edited" to add point to the scene.

"19 Metre Band." Verity Films. Directed by William MacQuitty. Ten minutes approximately. An inside view of the production of items for the B.B.C. Far Eastern Services. Indian broadcasting specialists at work, including the personalities Princess Indira and Z. A. Bokhari. Interesting view of a little-known radio activity.

Combat Films Re-Issue Problem

QUESTION IN HOUSE OF COMMONS

IN the House of Commons last week Lieut.-Colonel Profumo asked the Secretary of State for War whether combat films, hitherto unseen by the actual members of the three Services who took part in particular episodes which had been filmed, could now be made available for display to the Forces during the period of occupation of Europe in order that the Services should have a chance of viewing the pictorial records of their achievements which by the time they were demobilised would have long ceased to be shown in this country.

Mr. Maurice Petherick, who replied, said that a number of films of specific operations had been made and they had all been very widely shown to the troops. He would certainly consider whether any should be shown again for the benefit of those who had missed them hitherto. Further such films were now being made.

"PENICILLIN" FILM

"Penicillin," a Realist Film Unit featurette, is being Trade shown by Warners in their Leicester Square kinema at 10 a.m. on Monday, June 18.

Arthur Elton, who sponsors the film, regrets such short notice, but this has been unavoidable owing to Warners having to fit the film to their existing arrangements.

The film, which is obviously of great topical interest, is 1,729 ft. and has a "U" certificate. Realist hopes to announce Press show and renting arrangements shortly.

Licence Transfer

Bolton Watch Committee has transferred the licence of the Belle kinema, Belmont Road from Dora Wareing to Frank Prendergast.

U.S. EXECUTIVES TO VISIT BRITAIN

FIFTEEN American leaders of the film industry have been invited to tour Europe under the auspices of SHAEF.

They are: Darryl F. Zanuck (20th-Fox), Jack Warner (Warner Brothers), Edgar J. Mannix (M-G-M.), Barney Balaban (Paramount), N. P. Rathvon (RKO-Radio), Charles W. Koerner (RKO-Radio), Cliff Work (Universal), Harry Cohn (Columbia), Sidney Buchman (Columbia). Lester Cowan and Sol Lesser.

The film chiefs will leave America on June 18 and the programme includes a plane tour of the European battlefields.

It also includes a visit to London, where they will be the guests of the British Government. They are the largest single party of senior American executives ever to visit Britain at one time.

Obituary

TOM KIMBERLEY DIES SUDDENLY

The death took place suddenly early on Monday of Tom Kimberley, brother of Capt. Paul Kimberley, and during recent years manager at the Perivale works of National Screen Service, Ltd.

Many London exhibitors will remember him as a film salesman with the Hepworth Film Company and later with the Gaumont Company.

He was 60 years of age and leaves a widow. The funeral will take place to-morrow at Holy Trinity, Southall.

ODEON MANAGER DIES

Albert F. Carpenter, manager of Odeon, Blackpool, from its opening in May, 1939, until the end of 1942, when he left to take up an important appointment in the South, died on June 4.

An ex-Guardsman, he served as vice-chairman of the Entertainments Committee of Aid to Russia efforts, and of the Mayor's Welfare Fund at Blackpool.

An Eagle-Lion meeting in Paris: (left to right) M. Poire, M. Pagnol (French producer and director), Teddy Carr (managing director of Eagle-Lion), and M. Tennant of the British Embassy

KINEMA ORGANISTS DISCUSS POLICY

The eleventh general meeting of the Association of Theatre Organists was held in London last week, when a large attendance of members gave proof of the increasing importance of these discussions upon policy. The chairman welcomed new and provincial members, and expressed the members' regret at the news of Dudley Beaven's illness.

Thomas Dando was elected to committee.

The chairman also reported progress between the association and Odeon by the appointment of John Jarratt in control of Odeon Theatre organists.

Jack Courtney gave a comprehensive report upon the Benevolent Fund scheme, which was in process of being finalised, and which would be exclusively for theatre organists who are members of A.T.O. All members contributing the minimum of £10 by December, 1946, will become founder-members, and the general outline was unanimously approved and passed by the meeting.

U.S. FORMS NEW DISTRIBUTING FILM POOL

First Directors are Named

By "Kine" Cable

THE first directors of the joint film distribution unit which is being formed under the new Motion Picture Export Corporation have now been named in New York.

They include Joseph McConville (Columbia), Murray Silverstone (20th Century-Fox), Arthur Loew (M-G-M), George Weltner (Paramount), Phil Reisman (RKO-Radio), Joseph Seidelman (Universal) and Sam Schneider (Warner).

The joint distributors will operate abroad in countries where restrictions make individual operating difficult.

United Artists is the one prominent company which is not a member of the pool.

"So that's What they did When Ma was a girl !!"

Roughly Speaking
Roughly Speaking

Rosalind Russell a lady who lost everything except her laughter..
Jack Carson the master-mind whose brains set fire to his hat!

WARNERIOT!

ROUGHLY SPEAKING

ROBERT HUTTON · JEAN SULLIVAN · ALAN HALE
DONALD WOODS
ANDREA KING

Directed by **MICHAEL CURTIZ**

LISTEN TO 'EM CHEER

Dick Powell gives a really excellent performance . . . DAILY SKETCH

Super-thriller . . . tip-top fare . . DAILY MIRROR

Quick, tough, taut, tense . . SUNDAY CHRONICLE

Dick Powell is first rate . . . Taut as a wire all through . . . DAILY EXPRESS

Wildly exciting and beautifully directed . . . SUNDAY GRAPHIC

Crisp and satisfying . . . OBSERVER

This new Mr. Powell knows his stuff . . SUNDAY EXPRESS

Style and speed . . . EVENING STANDARD

Lots of excitement . . . imaginative direction . . . EMPIRE NEWS

Packed with intensity . . . THE TIMES

For addicts of strong meat, this is the best example for many a month: stark, ruthless and fascinating . . . dynamic . . . DAILY HERALD

Dick Powell—rough—tough—terrific . . SUNDAY DISPATCH

Certainly has quality . DAILY TELEGRAPH

Jampacked with action and the slickest dialogue you've heard . . . SUNDAY PICTORIAL

A brilliant, hard, fast film . . . SUNDAY TIMES

I enjoyed its rush of excitement . . . THE STAR

A royally rich slice of melodrama choc-a-bloc with thrills and mystery . . . A wonderful break for Dick Powell . . REYNOLDS NEWS

A RELEASE SENSATION!

Now on its way to Smash Provincial Records!

5

CAPACITY
WEST
END
WEEKS!

The NEW

Dick POWELL

rough... tough... terrific!

Claire TREVOR • Anne SHIRLEY

Farewell, My Lovely

RKO RADIO PICTURES

OTTO KRUGER • [illegible]

DOUGLAS WALTON • DON [illegible]

Produced by Adrian Scott • Directed by Edward Dmytryk

Screen Play by John Paxton

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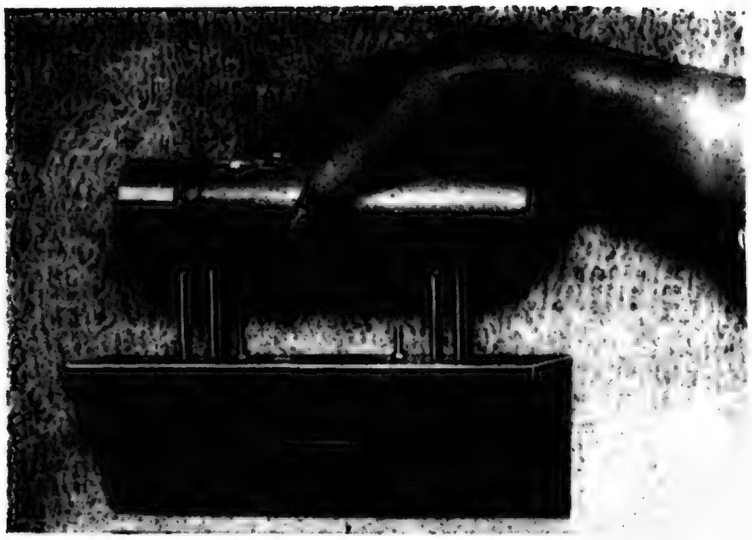
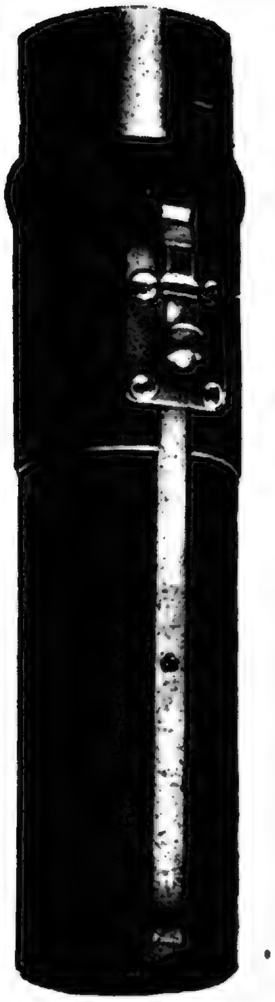
AND

THE TORCH YOU HAVE BEEN WAITING FOR



BATTERY LIFE INCREASED FROM 4 OR 5 DAYS TO 4 OR 5 WEEKS



The nucleus around which the "MULTILITE" DEPOLARISING SYSTEM has been built. Focussing and Spotlight! Impossible for leaking batteries to corrode! Positive on and off action Switch! Practically unbreakable—neat in appearance—lightweight—a torch specially DESIGNED for Cinema work—and it is already used in over 800 Cinemas throughout Britain. Make sure that it adds to the efficient running of ***your*** house.

Consider the facts about this wonderful new service for the Cinema Industry, and you will realise that they are reasons why your cinema should be "MULTILITE" equipped.

The usherettes themselves can use it. By placing their torches on the depolarising unit as required, the average life of the battery is increased from 4 or 5 days to as many weeks. Thus, the usherette always has a good light ready for instant use, whilst the saving in battery costs is obvious, and will soon exceed the cost of the torches. It is estimated that from 75% to 80%, according to the number of torches in use, of the annual torch and battery costs can be saved by users of the "MULTILITE" system.

Write or 'phone "MULTILITE" at the address below for further particulars of this scheme which INCREASES EFFICIENCY AND DECREASES COSTS.

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Phone: CROYDON 8039.

Multiplies the Life of
a Battery Many Times.

A scene from 20th-Fox Technicolor musical, DIAMOND HORSESHOE, starring Betty Grable and Dick Haymes, which will be Trade shown on Tuesday, June 19

B.F.P.A. Urges Film Quota for France

STUDIO SPACE SURVEYED

DE-REQUISITION of studios and the possibility of a quota system operating on films entering France was discussed at last week's meeting of the Executive Council of the British Film Producers' Association.

In the absence of the president, J. Arthur Rank, the vice-president, W. G. Hall, took the chair.

Consideration of a report on joint Trade meetings with the Board of Trade on the Monopoly Report was deferred pending circulation of the minutes.

De-Requisition of Studios

A full report was made on the present position in regard to the de-requisitioning of various studios for which the Association was actively pressing. The question of staffing the studios was examined and arrangements made for a deputation to see the Board of Trade on this matter at an early date.

An application for membership by Studio Holdings Trust for Twickenham studios was accepted.

French Delegation

An invitation from the M.O.I. for the reception of a French delegation was noted, and it was agreed to offer facilities for the delegation to visit studios.

Consideration was given to the possibility of a quota being applied in respect of films entering France, and it was agreed that the directors of the British Commonwealth Film Corporation should deal with this matter.

The meeting agreed that some suitable reception should be held to welcome the president back to this country after his visit to America.

George Archibald attended the Council for Independent Producers.

TAX CAMPAIGN WELCOMED BY S. AND E. LANCS EXHIBITORS

Opposition to Use of Screen for Political Purposes

SATISFACTION was expressed at the special general meeting of the South and East Lancashire branch, held at Manchester on Friday, at the decision of C.E.A. headquarters to substitute Entertainment Tax for Sunday opening of kinemas as an election issue, on which the views of prospective candidates for Parliament should be ascertained. A suggestion was put forward that slides should be shown, indicating the candidates' opinions. Coun. W. Woolstencroft, J.P., presided.

Smaller Patronage

The **CHAIRMAN** said it was a wise decision. Sunday opening was a rather contentious subject, especially in Scottish areas, and whilst a successful campaign would have benefited some exhibitors, it was not so important as Entertainment Tax, which affected everybody. It was a vicious tax from which all were suffering.

As most exhibitors were experiencing a falling-off in the number of admissions, this was an opportune time to put all the facts before the candidates in the branch area, and to ask them to declare whether they were or were not in favour of a reduction in the amount of the tax.

Interesting Figures

ARTHUR PEEL remarked that while business was good, no one took much notice of the high rate of tax, but now that we were in a transitory period and people were being transferred from war work to civilian jobs, the effects were being felt and they would become still more marked. Exhibitors who had a lot of low-priced seats would not suffer to the same extent as those whose seats were mainly from 1s. 6d. upwards. On them the tax operated harshly.

To show the incidence of the tax, Mr. Peel quoted these figures relating to one theatre :—

October, 1941 : Admissions, 10,900 ; net takings, £395 ; tax, £92 ; gross, £487.

May, 1945 : Admissions, 8,100 ; net takings, £352 ; tax, £201 ; gross, £554.

September, 1941 : Admissions, 13,205 ; net takings, £522 ; tax, £125 ; gross, £648.

April, 1945 : Admissions, 11,600 ; net takings, £520 ; tax, £311 ; gross, £832.

S.O. a Subsidiary Issue

It did not require much imagination to perceive how figures would work out if the present trend continued. Immediate relief could not be expected, but the kinema Trade must get to the head of the queue for reliefs as soon as they were obtainable.

Sunday opening would affect about four out of every ten exhibitors, but Entertainment Tax affected every one, six days per week ; Sunday opening was an issue for one day of the week only, but even so, Entertainment Tax had to be paid on that day as well. As things became straightened out, he questioned whether those who opened on Sundays would be any better off than they were before because business would be spread over seven days instead of six. People would not have the money to spend.

Emissary from Halifax

J. WILKINSON (of Northern Theatres, Ltd.) referred to conditions in Halifax, where the representatives of the two circuit theatres invited him to draft a letter to be signed by all the exhibitors in the town, circuit managers as well as independents, to be sent to the Parliamentary candidates. He quoted this letter which explained how oppressive the tax had become, through the yield having been increased from £10,000,000 to £58,000,000. The candidates were asked to meet representatives of the local exhibitors.

Mr. Wilkinson said he had taken out the figures for the theatres in which he was interested. In 1939, on every £100 of net takings there was 18 per cent. tax, making £118 gross. The corresponding figures for to-day were £130 net takings, tax £82, making £212 gross. Thus, tax was four times as high.

The **CHAIRMAN**: When we get down to normal business, the present level of tax will be unbearable and some of us will find it difficult to carry on.

Peace Time Morale

During discussion on the procedure of approaching the candidates, it was hinted that exhibitors might be asked later on to put slides on their screens indicating which candidates were favourable to tax reduction. This announcement would be made without any sacrifice of political impartiality.

J. MATHER said it was important to have support from as many candidates as possible, irrespective of their political Party. Their answers to the question put to them had to be reported to the C.E.A., London. Very soon, when people would have much less money to spend, it would be as necessary to keep up the morale of the public as it was during the war with Germany. This was an occasion when exhibitors must be showmen and get themselves and this burdensome tax talked about. The public should be told that a lower rate of tax would mean cheaper prices of admission to entertainment. He would like to see tax-free seats at 9d.

Bread and Butter Question

An Oldham exhibitor who said that takings were falling remarked that notwithstanding the political views which he held, he would vote for the candidate, whatever his Party, in favour of tax reduction. This was a matter of bread and butter.

J. BREARLEY thought it was expecting too much to get every exhibitor to show a slide indicating the candidates' views. Whilst the majority would do so, some would not. The manager of the largest kinema in each town should be asked to approach his brother-exhibitors and ask them to form a deputation to interview the candidates, put the case before them and get their replies.

Question of Slides

A. PEEL: You are not asked to put slides on the screen, which in any case is not the place for politics. All we are asked to do is send the replies of the candidates to London. No one would be fool enough to use his screen for politics. At present all we want from each candidate is a "Yes" or "No" reply. If you are advised by London to put on a slide, then the decision is up to you.

B. HOYLE: This is the time when we should be making bullets. The time to fire them will come later.

J. MATHER pointed out that tax relief would enable them to keep up attendances by offering seats at a lower rate in proportion to the reduced spending power of the public. Any concession must be passed on to the patron.

Sub-Committee Appointed

E. HAMSON suggested that a small sub-committee be formed to compile a list of the constituencies and the candidates, contact one or more exhibitors in each area and ask them to interview the candidates and report the result to the branch secretary. He moved a resolution to this effect.

J. BREARLEY, who seconded, thought the sub-committee might be appointed from the executive.

It was unanimously agreed that the sub-committee should comprise the chairman and vice-chairman with power to co-opt, their duty being to carry out the suggestions of head office and to collate the replies received from candidates.

The **CHAIRMAN** compiled a list of the towns to be covered, together with the names of exhibitors who would contact colleagues and arrange to meet or obtain the views of the local Parliamentary candidates. The towns mentioned included Nelson and Colne, Burnley, Accrington, Blackburn, Rossendale, Clitheroe, Bury, Rochdale, Oldham, Bolton, Leigh, Stockport, Heywood, Horwich, Chorley, Milnrow, Royton and Shaw.

Against Slides

W. H. ELLWOOD hoped it would be decided not to show slides in any circumstances. Prospective M.P.s should be asked a point blank question. If they asked whether exhibitors were prepared to do anything to help them, the answer should be a definite "No." Stockport exhibitors would hold a meeting and he expected they would pass a resolution, "No slides." He would hate to be told by anyone in South and East Lancashire branch that someone else was showing slides.

CANADA SELLING OFF EQUIPMENT

THE Royal Canadian Air Force has made a start in selling off its theatre equipment.

Tenders have been invited for two RCA projection machines with arc lamps, RCA sound equipment and rewinder. There is a reserve of $1,250.

The equipment was formerly used in the High River Flying Training School at Calgary.

Canadian Unit at 'Frisco

The National Film Board, Ottawa, had a camera crew of six at the United Nations Security Conference, San Francisco, under the direction of Ross McLean, deputy commissioner of the Board, who is in charge following the granting of leave of absence to Commissioner John Grierson now in Washington, where he is heading a new film unit of the State Department there.

Film Board Chief

Among the Federal Cabinet changes prior to the Canadian general elections on June 11 was the voluntary retirement of Col. L. R. LaFleche as Minister of National War Services.

LaFleche, who had jurisdiction over the National Film Board and the Canadian Broadcasting Corp., has been succeeded by Hon. J. J. McCann, M.P. for Renfrew, Ont.

Red Cross collections in theatres of Canada on two nights of the recent drive for funds netted $81,000 according to the latest compilation at Red Cross headquarters.

This was the first occasion on which the exhibitors had permitted the passing of donation boxes through the audiences for any cause.

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Prompt Action by Headquarters

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A report was made on the action taken by the branch at their last meeting on the question of the admission of civilians to the R.A.F. kinema at Calshot, Hants. The complaint had been made by Mr. Sowerbutts, owner of a kinema at Hythe, that twice a week civilians from the villages from whom he obtained his patrons were being admitted freely at 1s. and 9d., and that this camp was able to show newer pictures than he was. Consequently he was almost being put out of business.

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"The station in question has, however, given instructions to the Service police that a watch has to be kept at the entrance for all future performances to make doubly sure that the terms of the regulations are strictly adhered to. We trust, therefore, that your member will have no complaint to make for the future in this connection."

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Ir. Butler: I cannot give an a wer to that.

. Glenvil Hall: May I ask the M nister if anything can be done b is Department to speed up the ring so that this dispute may b settled?

Mr. Butler: Not only will I be gl d to see the hearing speeded up, b t I am keeping in touch, during t whole of this case, with a view t trying to reach some settlement.

New B.T.H. Chief

H. Warren, formerly director of research and engineering of the B.T.H. Co., has been appointed managing director in succession to H. W. Sporborg, retired.

During the war, Mr. Warren has directed a large volume of special research, development and engineering work, especially in the r dio, radio location and aircraft lds, executed by the B.T.H. com ny for H.M. Government. He is a member of the Government Radio Research Board.

A scene from the 20th-Fox, A BELL FOR ADANO, John Hersey's best seller, starring John Hodiak, Gene Tierney and William Bendix, to be Trade shown next Wednesday

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"This is a matter that concerns the whole of the C.E.A. from the largest circuit to the smallest local kinema," he said

Sixth of Membership

The area covered by the branch, he went on, is represented by a sixth of the total membership of Parliament, which made it of great importance that every exhibitor should take an active part in co-operating with the branch to the fullest extent in personally approaching prospective members.

"Big wages are going to drop after the war," he continued, "and the public will regard prices of admission with their present tax as being unreasonably high."

Hence it was important to get the support of M.P.s and their assurance that they would help to get the tax reduced.

MORRIS LEVY thought a trailer could be prepared for public exhibition to help with the campaign.

ARTHUR TAYLOR (secretary) reminded members that this was an issue to "educate" election candidates.

Autumn Budget

The possibility of an autumn Budget was raised by A. FREEDMAN. He considered it very important to contact candidates as soon as possible and "sound them" on their views.

S. H. LUNDY: The public is doing the voting. They are the starting point of pressure. It might be a good idea for circuit publicity experts to devise a slogan such as "Vote for the candidate in favour of lowering the tax, and thus secure a cheaper seat."

A. J. GALE wanted to see a sub-committee formed to present London's case, submitting a report as soon as possible to individual candidates.

S. K. LEWIS reminded members that candidates were only concerned about whose votes they got. They would take more notice of a voter than any trade organisation, so exhibitors should get together and appoint their spokesmen to go and see each candidate in turn.

Other members intimated their approval of this view.

S.O. Another Problem

Mr. LEWIS opposed a suggestion of a screen campaign. There were so many political problems in front of us that the problem of E.T. would be lost from sight.

The public would be concerned about prices of admission as affected by the tax *after* the election—that would be the time to use the screens to persuade M.P.s to get E.T. reduced.

C. H. Russ: Has the S.O. problem been shelved because it is not a national question? In my mind, this question of E.T. is tied up with S.O. We are paying heavy E.T. in London and we are also paying 12½ per cent. charity taxes on S.O. Let M.P.s know about this.

It was subsequently decided to circularise branch members with the object of arranging interviews with all candidates in the area, progress to be reported to the secretary.

KINEMA SHARES FAIL TO HOLD RISE

(By Our City Editor)

FOR the most part kinema shares failed to maintain the recovery recorded a week ago.

Doubts were expressed then as to whether, in view of the election campaign, there could be any sustained recovery for the time being.

Among the big groups, A.B.P.C. ordinary came back 10½d. to 20s. 6d.; Gaumont issues were steady, while Odeons rallied further to 40s., a further gain of 1s. 3d.

But P.C.T. 10 per cent. pref. lost 9d. at 35s. 3d., British and Dominion 7½d. at 21s., and Moss Empires 1s. 3d. at 40s.

Sound City 6 per cent. pref. were offered down to 15s. 7½d., a loss of 9d. on the week, while Twentieth Century 6 per cent. pref. fell 6d. to 7s 6d., and Union Cinema 1st pref. 9d. to 22s.

Among the few bright features were British Lion 7½ per cent. pret, up 6d. to 13s., A.B.P.C. 6 per cent. pref. up 9d. to 26s. 9d., Capital and Provincial News up 3d. to 5s. 1½d., and Scophony up 3¾d. to 5s. 9d.

SHARE MARKET

	This Week.	Movement
African Theatres Ord.	70/-	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	20/6	— 4/10½
,, 6% Pref.	26/9	+ –/9
,, 4½% Debs.	£107	+ 10/-
A.P.P.H. Ord.	27/6	— –/1½
Brit. & Dom. Films (12/-)	21/-	— –/7½
Brit. Lion 7½% Pref. 10/-	13/-	+ –/6
Capital Prov. News 5/-	5/1½	+ –/3
Cine. Television Dfd. (6d.)	9/6	— –/6
Dufay-Chromex 5/- Ord.	3/9	+ –/1½
Gaumont British Ord. 10/-	19/9	—
,, "A" Ord. (5/-)	9/9	—
,, 5½% 1st Pref.	23/-	—
,, 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	
,, 6½% 1st Mort. Deb.	£103½	— 10/-
Kinemas (5/-) Ord.	8/9	—
Mde. Tussaud 1/- Def.	3/3	— –/1½
,, £1 Prefd. Ord.	22/6	—
Moss Empires £1 Ord.	40/-	— 1/3
,, £1 Cum. Pref.	23/7½	— –/1½
Odeon 5/- Ord.	40/-	+ 1/3
,, 6% Pref.	26/-	— –/3
,, 5% Debs.	£104½	+ 30/-
P.C.T. 10% Cum. Pref.	35/3	— –/9
,, 7½% "A" Pref. £1	31/3	—
,, 7½% "B" Pref.	30/6	+ –/6
,, Const. 7% Pref.	26/10½	—
Scophony (5/-)	5/9	+ –/3¾
Sound City (Films) 6% Pref.	15/7½	— –/9
Stoll Th. Corp.	17/3	—
Twentieth Cent. Ord. (5/-)	3/9	— –/1½
,, 6% Pref. (10/-)	7/6	— –/6
Union Cinemas 1st Pref.	22/-	— –/9
,, 2nd Pref.	22/-	+ –/3

£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Savoy Picture House (Kilmarnock), Ltd.—Registered in Edinburgh May 18. Capital, £4,000 in 4,000 shares of £1 each. Kinema proprietors, etc. The directors are Henry Maitles and Stanley R. Maitles, both kinema proprietors, of 321, Albert Drive, Glasgow. Qualification £10. Registered office: 65, West Regent Street, Glasgow, C.2.

Fethard Cinemas, Ltd.—Registered in Dublin, May 25. Capital, £6,000 in 6,000 shares of £1 each. Kinema proprietors. The first directors are Patrick Farrell and Patrick F. McGrath.

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Hence it was important to get the support of M.P.s and their assurance that they would help to get the tax reduced.

MORRIS LEVY thought a trailer could be prepared for public exhibition to help with the campaign.

ARTHUR TAYLOR (secretary) reminded members that this was an issue to "educate" election candidates.

Autumn Budget

The possibility of an autumn Budget was raised by A. FREEDMAN. He considered it very important to contact candidates as soon as possible and "sound them" on their views.

S. H. LUNDY: The public is doing the voting. They are the starting point of pressure. It might be a good idea for circuit publicity experts to devise a slogan such as "Vote for the candidate in favour of lowering the tax, and thus secure a cheaper seat."

A. J. GALE wanted to see a sub-committee formed to present London's case, submitting a report as soon as possible to individual candidates.

S. K. LEWIS reminded members that candidates were only concerned about whose votes they got. They would take more notice of a voter than any trade organisation, so exhibitors should get together and appoint their spokesmen to go and see each candidate in turn.

Other members intimated their approval of this view.

S.O. Another Problem

Mr. LEWIS opposed a suggestion of a screen campaign. There were so many political problems in front of us that the problem of E.T. would be lost from sight.

The public would be concerned about prices of admission as affected by the tax *after* the election—that would be the time to use the screens to persuade M.P.s to get E.T. reduced.

C. H. Russ: Has the S.O. problem been shelved because it is not a national question? In my mind, this question of E.T. is tied up with S.O. We are paying heavy E.T. in London and we are also paying 12½ per cent. charity taxes on S.O. Let M.P.s know about this.

It was subsequently decided to circularise branch members with the object of arranging interviews with all candidates in the area, progress to be reported to the secretary.

KINEMA SHARES FAIL TO HOLD RISE

(By Our City Editor)

FOR the most part kinema shares failed to maintain the recovery recorded a week ago.

Doubts were expressed then as to whether, in view of the election campaign, there could be any sustained recovery for the time being.

Among the big groups, A.B.P.C. ordinary came back 10½d. to 20s. 6d.; Gaumont issues were steady, while Odeons rallied further to 40s., a further gain of 1s. 3d.

But P.C.T. 10 per cent. pref. lost 9d. at 35s. 3d., British and Dominion 7½d. at 21s., and Moss Empires 1s. 3d. at 40s.

Sound City 6 per cent. pref. were offered down to 15s. 7½d., a loss of 9d. on the week, while Twentieth Century 6 per cent. pref. fell 6d. to 7s. 6d., and Union Cinema 1st pref. 9d. to 22s.

Among the few bright features were British Lion 7½ per cent. pref, up 6d. to 13s., A.B.P.C. 6 per cent. pref. up 9d. to 26s. 9d., Capital and Provincial News up 3d. to 5s. 1½d., and Scophony up 3¾d. to 5s. 9d.

SHARE MARKET

	This Week.	Movement
African Theatres Ord. ..	70/-	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	20/6	— 4/10½
,, 6% Pref.	26/9	+ -/9
,, 4½% Debs.	£107	+ 10/-
A.P.P.H. Ord.	27/6	— -/1½
Brit. & Dom. Films (12/-)	21/-	— -/7½
Brit. Lion 7½% Pref. 10/-	13/-	+ -/6
Capital Prov. News 5/- ..	5/1½	+ -/3
Cine. Television Dfd. (6d.)	9/6	— -/6
Dufay-Chromex 5/- Ord.	3/9	+ -/1½
Gaumont British Ord. 10/-	19/9	—
,, "A" Ord. (5/-) ..	9/9	—
,, 5½% 1st Pref. ..	23/-	—
,, 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½	— 10/-
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	3/3	— -/1½
,, £1 Prefd. Ord. ..	22/6	—
Moss Empires £1 Ord. ..	40/-	— 1/3
,, £1 Cum. Pref. ..	23/7½	— -/1½
Odeon 5/- Ord.	40/-	+ 1/3
,, 6% Pref.	26/-	— -/3
,, 5% Debs.	£104½	+ 30/-
P.C.T. 10% Cum. Pref. ..	35/3	— -/9
,, 7½% "A" Pref. £1	31/3	—
,, 7½% "B" Pref. ..	30/6	+ -/6
,, Const. 7% Pref. ..	26/10½	—
Scophony (5/-)	5/9	+ -/3¾
Sound City (Films) 6% Pref.	15/7½	— -/9
Stoll Th. Corp.	17/3	—
Twentieth Cent. Ord. (5/-)	3/9	— -/1½
,, 6% Pref. (10/-) ..	7/6	— -/6
Union Cinemas 1st Pref. ..	22/-	— -/9
,, 2nd Pref.	22/-	+ -/3

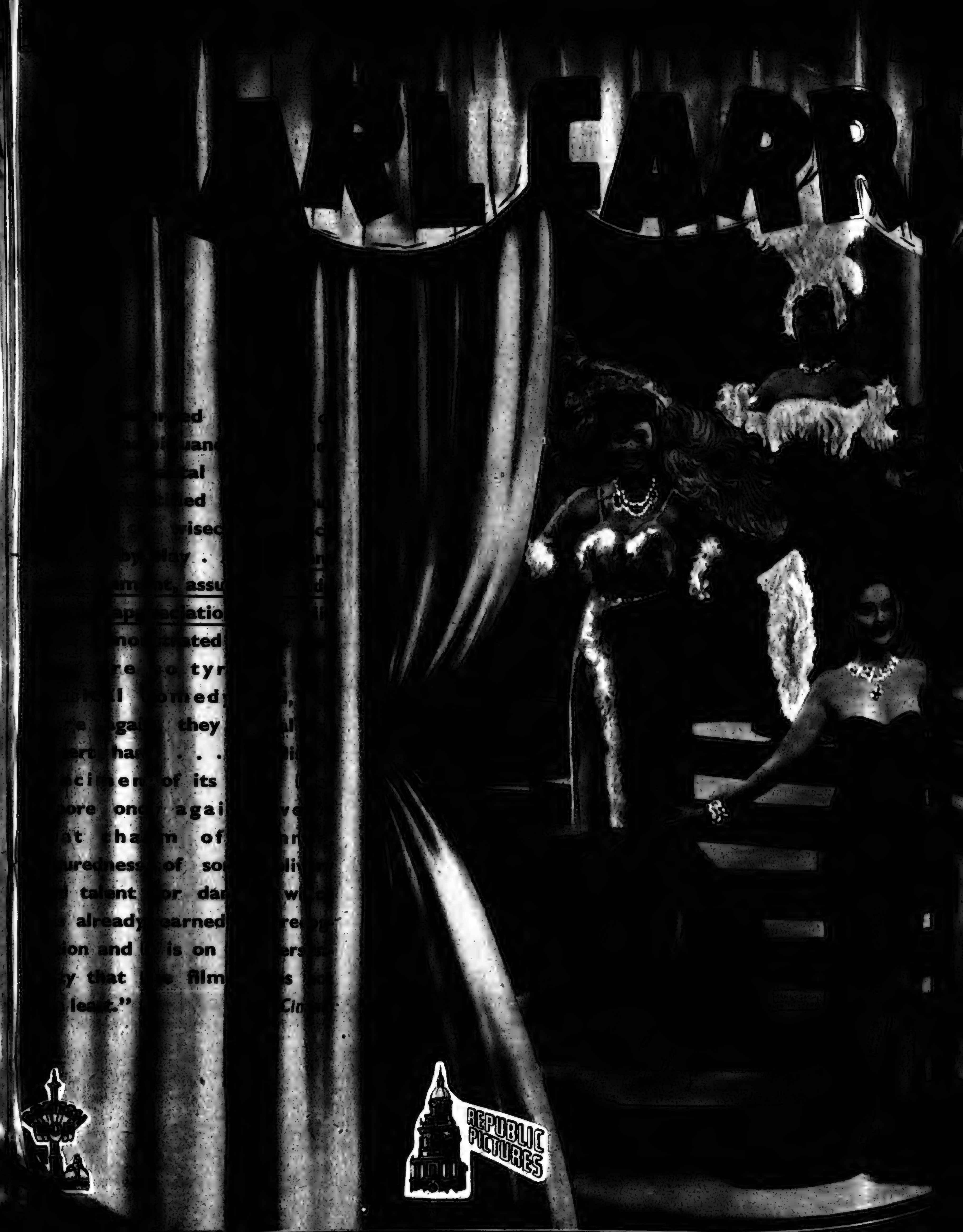
£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Savoy Picture House (Kilmarnock), Ltd.—Registered in Edinburgh May 18. Capital, £4,000 in 4,000 shares of £1 each. Kinema proprietors, etc. The directors are Henry Maitles and Stanley R. Maitles, both kinema proprietors, of 321, Albert Drive, Glasgow. Qualification £10. Registered office: 65, West Regent Street, Glasgow, C.2.

Fethard Cinemas, Ltd.—Registered in Dublin, May 25. Capital, £6,000 in 6,000 shares of £1 each. Kinema proprietors. The first directors are Patrick Farrell and Patrick F. McGrath.

Cahir Cinemas, Ltd.—Registered in Dublin May 25. Capital, £8,000 in 8,000 shares of £1 each. Other particulars as Fethard Cinemas.



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REPUBLIC PICTURES

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Republic

PICTUR

Cinema Club Concludes Its Season

LADIES' Day was celebrated last Friday by members of the Glasgow Cinema Club at their luncheon at which the chairman, W. Kempsall, presided over a gathering of seventy members and friends.

During the proceedings the chairman welcomed a number of returned prisoners of war and other members of the Services and congratulated the Ladies' Committee on their innovation in inviting as guests of honour the wives of the past presidents of the club.

Apologies were intimated from Lady King, Mrs. Beveridge, Mrs. G. U. Scott and Mrs. A. Twaddle, but among those present were Mrs. Bennell, Mrs. Wm. Shaw, Mrs. W. Carruthers, Mrs. J. R. McPhie, Mrs. W. Bendon, Mrs. H. J. Green, Mrs. Percy Gordon, Mrs. A. Simmons and Miss Healy.

Entertainment was provided by Tony Clair, Margaret May and Rita Cardie. Alex Smith and his Orchestra provided music.

A vote of thanks to the guests, artistes and orchestra was proposed by past president C. W. Beveridge.

The chairman announced that two sub-committees had been formed in the club, one for entertainment and the other for sports, and he hoped the Sports Committee would be able to announce a golf outing shortly.

This was the closing meeting of the season and the next luncheon would not take place till the second Friday in September.

Last Thursday evening, the Victory Dance, under the auspices of the Cinema Club, took place in Green's Playhouse Ballroom. Special facilities had been granted by the magistrates for a later finish and dancing was continued until 3 a.m.

Sir Alex King has devoted an entire day's run at the Seamore Kinema, Maryhill, Glasgow, to the Scottish Channel Islanders' Society.

Glasgow on Children

The Glasgow Education Committee of the Corporation has proposed to the Secretary of State for Scotland that a Commission be established to ascertain the effect which film atendances have on the conduct of children. This follows on the earlier report on juvenile delinquency prepared by the Committee and submitted to the Corporation. It is also urged that the Secretary of State for Scotland should have power in such a Commission to cite such witnesses as may be regarded as desirable to such a purpose.

Manchester Watch Committee has granted permission for the use of mechanically operated shutters in the operating enclosures of four kinemas.

Bob Hope, Stanley Andrews and Virginia Mayo as they appear in THE PRINCESS AND THE PIRATE, the RKO-Radio release, now showing at the Leicester Square Theatre

EDINBURGH DEFENCE OF THE KINEMA

A spirited defence of the films came from Coun. Stewart Lamb, convener of the Education Committee, at a meeting of Edinburgh Town Council last week.

When they were discussing juvenile delinquency one of the councillors contended that it was from the films that children learned to break into houses and how to pick pockets.

There were loud cries of "No," and Coun. Stewart Lamb cited, on the kinemas' behalf, such films as "The Life of David Livingstone," "Queen Victoria" and "Wilson."

He added that children were always on the side of right as regards films, and that the Board of Film Censors in this country was composed of men in whom they could have confidence.

Divisional Chief Criticises the Film Critics

Ritson Bennell, G.-B. divisional superintendent in Scotland, speaking at a luncheon in Edinburgh following a pre-view of "Since You Went Away" (U.A.), in the New Picture House last Thursday, said the cultural and the box-office view of a film did not always agree.

There had been films over which the critics went into rhapsodies which were a flop at the box-office, and on the other hand, some films which the critics had flayed had pulled in the public. He thought this film satisfied both categories.

Lorna Rhind and Philip Stalker, a local critic, paid a tribute to G.-B. for the high standard of films they brought to Scotland.

Miss Diana Falconer, the Lady Provost, spoke of the great influence of films on the young generation.

Other G.-B. men present were J. S. Dunbar, A. W. Hall, J. T. M'Dougall, and James Auld. Willie Bendon, U.A. representative in Scotland, were also present.

S.O. REJECTED BY BOLTON

Seven Vote Majority

Bolton Town Council has decided against Sunday opening by 33 votes to 26. This decision was reached after an hour's discussion last week.

The Watch Committee had passed a resolution that it was not prepared to seek powers to enable the kinemas to open on Sundays. In moving an amendment that the word "not" be deleted from the resolution, Coun. Grumblehulme argued that it was the duty of the Council to let the public have the entertainment it wanted.

The only people the resolution would prevent from going to the kinema on Sunday were those who could not afford to travel to neighbouring townships like Chorley, Bury, or Manchester.

Coun. Clarke pointed out that if the Council agreed to the opening of kinemas, any group of 100 people in the town could challenge the decision by demanding a public meeting, and such a meeting could demand a ballot of the public. It was his suggestion, therefore, that the Council should pass the amendment in order that it might be discovered whether there really was a demand for Sunday opening.

Coun. Jones described the issue as a clash between two opposing vested interests—that of the kinema proprietors who wanted profit and that of the churches who were concerned about morals.

Ald. Mrs. Wright said that if the concession was not made now it would have to be when the young men and women returned from the Forces.

Coun. D. Savage urged that kinemas should be opened to give the people an opportunity to show whether they wanted them. Coun. Lawson declared that the opening of kinemas on Sunday would not interfere with the religious life of the town in any way.

When put to the vote the amendment was defeated by seven votes.

N.W. Branch Forms "Action Committee"

NORTH-WESTERN branch held a special meeting at Liverpool on Friday of last week (P. F. Inkester presided) and appointed an Action Committee to interview Parliamentary candidates on the subject of Entertainment Tax.

This committee comprises P. F. Inkester (chairman), L. Edwards, Rhyl (vice-chairman), R. C. Rutherford (Wallasey), P. M. Hanmer, E. H. Whittell, J. R. Saronie (Prestatyn), N. Snell (G.-B.), and G. Dudley West (secretary).

The Secretary reported the receipt of a letter from the General Secretary. This pointed out:—

"This is an educational campaign. It will be useless to ask candidates to pledge themselves to immediate reduction under present war time conditions.

"The object is to acquaint them with the fact that the Entertainments Tax is the most serious problem of this Trade and to see that each candidate gets in his mind that this Trade's claim for taxation relief as early as possible ranks either higher or as high as that of any other trade.

"Every member of the Association should know his M.P. It is surprising how many do not. The deputations to all the candidates will accomplish this. Opportunities should also be taken to ascertain which M.P.s either have or are likely to take a sympathetic interest in the problems of our Trade. The branch should collect reports of all deputations.

N.W. Branch Announces Agenda

North-Western branch will meet at Liverpool to-morrow. Amongst the items which are scheduled for reports and discussions are:—Licensing conditions concerning the admission of children to Ashton-in-Makerfield kinemas; interview with magistrates on waiting-room accommodation; restoration of pre-war closing hours at Liverpool, Birkenhead and Wallasey; Entertainment Tax campaign.

H. S. Bayliss is the nominee of the following kinemas which have applied for membership: Majestic and Empire, Caernarvon; Plaza, Pen-y-Groes; Memorial Hall, Criccieth; Coliseum, Portmadoc; and Palladium, Pwllheli.

Changes of nominee are advised as follows: Park Palace, Liverpool, from E. F. Whitman to I. Smith; Rivoli Aigburth, from Mrs. Mitchell to N. Craig.

At Blackpool juvenile panel last week, two boys of 13 and 14 were charged with attempting to break into the Princess kinema. Detectives saw them hammering at the roof. They maintained they had gone on the roof to eat ice cream, and were repairing the roof, not breaking it.

A PAGE OF LETTERS :—

"Ralph Bromhead Has Enhanced British Films Abroad," Says Bernstein

SIX MILLION GREEKS SEE "FREE WORLD" NEWSREEL : 1,000 ITALIAN BOOKINGS

REFERRING to the letter from C. H. W. English, in your issue of May 31, stating that little, if anything, is being done about showing British newsreels in Greece and Italy, the facts are as follows:—

Up to April 29, 750 contracts for exhibiting our "Free World" newsreel in Greece had been placed. Since liberation, it has been shown in Greece to over 6,000,000 people.

The Greek edition of the "Free World" newsreel is prepared by a special staff in Cairo under our Chief Balkans Film Officer, Major Ralph Bromhead, whose reputation in the film trade needs no further comment. Our films officer in Greece is Captain Ernest Raymond, who is no stranger in Wardour Street. He is responsible for the distributing of our "Free World" newsreel and our other British films in that country.

For Italy, M.O.I. and O.W.I. prepare a joint "Free World" newsreel. Until the liberation of Northern Italy it was playing in 1,000 theatres weekly. Very soon this number will be doubled.

So far from "losing our position in international commerce," the work of Major Ralph Bromhead, Captain Raymond and our other films officers in European territories, has greatly enhanced the position of British films both commercially and in general prestige.

If your correspondent is referring to theatres commandeered by the Services, it is, of course, for the Services to reply; we are solely concerned with the distribution of films for the civilian public.

SIDNEY L. BERNSTEIN,
The Ministry of Information,
W.C.1.

SUPERVISOR WHO KNEW ABOUT BOX NUMBER

I HAVE recently written to box numbers advertising managerial positions and have requested that my applications should be treated confidentially.

I replied to an advertisement in last week's KINE., and although I asked for confidence in the matter, to-day my supervisor rang me up and told me that I had been writing for another post.

I do not mind in the least any one knowing where I am, otherwise I should not have given the address, but I do think it a breach of etiquette and I think something should be said in the matter.

MANAGER.

The KINE. *does, of course, always treat box numbers in the strictest confidence. We can only suggest that "Manager" replied to an advertisement which was inserted by his own company.*—EDITOR.

"BAD TECHNIQUE SPOILS ORGAN INTERLUDES"

GERARD YOUNG'S letter expresses much that is felt by audiences of discrimination. I do not agree that organ interludes are so disagreeable, always provided that the organ and player are capable of putting over a good show.

Regretfully, however, I record a sad lack of technique as well as inaccurate interpretation of even the simplest of tunes among so many kinema organists.

The delight I have always experienced from the recitals of Harold Coombes, Arthur Lloyd, Paul Gomez, Philip Dore and many other first-class players makes one deplore a bad player.

A further criticism is of trailers. By all means use trailers, but use them without the quite unnecessary plashes of blurb, which only cause much ironical comment from the audience. Well thought-out foyer and tie-up publicity impresses the general public far more than any trailer does, and local-grown publicity invariably causes people to talk over the idea behind such publicity.

A word about slides. I have seen slides, beautifully made, a pleasure to view, and yet simple in design. Alas! I have also seen slides which were a disgrace to the person who made them. Crudely designed, badly written and much too elaborate.

Slide-making is only one of many duties falling to the projectionist, but, believe me, if done badly is more than one black mark in the minds of the audience.

R. T. ELLISON

49, High Street,
Lymington, Hants.

KEY FILMS' RUSSIAN OFFERING

Key Film Distributors has secured a new Russian feature which is now available for showing. The picture, "Russian Pot-Pourri," depicts the Soviet in a happy and industrious mood in many peace-time activities.

The company has also secured two interesting revivals. The first is "The Private Life of Don Juan," featuring Douglas Fairbanks and Merle Oberon, supported by Benita Hume, Binnie Barnes and Joan Gardner. The second is "Forget Me Not," which presents the great tenor Gigli and Joan Gardner.

Paramount Director In London

Paramount director-writer Billy Wilder (second from left) at a Press reception held at the Hungaria. Others in the picture are Tony Reddin, Paramount director of publicity ; Frank Farley, head of the company's story and research department ; and Fred Hutchinson, general sales manager of Paramount.—EXCLUSIVE PICTURE

Tax Fulfilling Public Need

AS an old servant of the industry who has been a close observer of trade matters during four years of forced separation, I view with much misgiving the recent successful attempts all over the country of Licensing Authorities to increase the kinema's compulsory charity contribution when granting renewals of Sunday opening licences under the Sunday Entertainments Act, 1932.

These levies for charity appear to be becoming increasingly common, and all exhibitors everywhere should be prepared to make a strong stand against any attempted increase.

The whole industry has always felt that the Act's stipulation of a charity allotment was unfair, and I cannot visualise any sane-minded members of a licensing committee being able to offer a good reason why an industry which is supplying a public service should be *compelled* to make a contribution to charity because it is going to satisfy a semi-essential public demand.

Remember, the licensing committee would not feel entitled to grant the licence if they believed it were contrary to the wishes of the majority of the people of that area. Their justification for granting it is to satisfy a public demand, not to obtain money for charity.

And the kinema trade's past record of voluntary charity collections, etc., and generosities in many forms over a long period, especially during the war, should be ample proof of the trade's recognition of its moral responsibility far above that generally recognised by other industries. This compulsory contribution is therefore an insult to an extremely public-spirited industry.

The direct financial aspect of these Sunday charity increases must also be considered. At present the public's spending power is large, but products available for purchase are extremely limited. Therefore there is always plenty of money available for picture going. But as restrictions are removed and more choice is available to the spending public the amount to be spent on kinema shows is liable to decrease. What chance is there when the "boom" period passes of the charity contributions being reduced?

In my opinion the time should come when the kinema industry must take a strong stand on this matter of charity contributions.

Other legitimate forms of business engaged in Sunday trading are not compelled to contribute to charity—why should the kinema business?

K. H. GUSCOTT.

c/o 5, Malvern Road,
Brislington, Bristol.

L.D.O.S. ABUSE IS DANGEROUS

DO any other KINE. readers agree with me when I say that it is about time the Trade did something to put a stop to this wilful abuse coming from the Lord's Day Observance Society?

Criticism is one thing, but slander is another.

The complaints of these people are petty. I heard one speaker who protested against children's clubs because one film showed a Brazilian battle of flowers taking place on a Sunday.

Some of us ask who can treat such meandering seriously; but let us take care.

We must make sure the British public is not prejudiced against the kinema by this abuse.

J. H. JOHNSON,
Wembley, Middx.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
***29, Acacia Avenue (Columbia)—British.**	84 min. (A)	Gordon Harker, Betty Balfour, Carla Lehmann.	Highly sexed British domestic comedy drama freely adapted from the West End stage success. Story a little too frank, but characterisation good, atmosphere flawless and finale effective.	**Potential title and star turn-up for the "populars." Definitely not for youngsters.**
***I Didn't Do It (Columbia)—British.**	97 min. (A)	George Formby, Marjorie Browne, Jack Daly.	Crazy comedy crime drama with a theatrical boarding house setting. Story ingenious, star in good form and climax exciting.	**Very good popular comedy bet. Safe for the family.**
Roughly Speaking (Warner)—American.	124 min. (A)	Rosalind Russell Jack Carson, Donald Woods.	Spacious yet warm, vital, witty and intimate family cavalcade, based on an American best seller. Story and background authentic, acting first class and staging excellent.	**Very good general booking. Safe for the family.**
What a Blonde (RKO-Radio)—American.	70 min. (A)	Leon Errol, Veda Ann Borg, Richard Lane.	Dizzy bedroom farce with topical trimmings. Star in good form, support glamorous and versatile: staging good.	**Good comedy programmer for the masses and sticks. Nothing to harm youngsters.**
Youth on Trial (Columbia)—American.	58 min. (A)	Cora Sue Collins, David Reed, Mary Currier.	Highly coloured problem melodrama with gangster asides. Story obvious, but characterisation good, action brisk and climax exciting.	**Reliable support for the populars. Should not harm youngsters.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

Roughly Speaking

Warner. American (A). Directed by Michael Curtiz. Featuring Rosalind Russell, Jack Carson and Donald Woods. 11,434 feet. Release not fixed.

SPACIOUS yet warm, vital, witty and intimate family cavalcade based on Louise Randall Pierson's American best-seller of her own exciting business and domestic careers.

The crowded autobiography which, by the way, mainly depicts life in the United States from 1902 until Pearl Harbour, from the woman's point of view, is not a success story in the conventional sense, but, nevertheless, it succeeds through its natural, skilfully drawn portrayals—Rosalind Russell is brilliant in the lead—in proving that life is well worth living provided one has a stout heart, fortitude and, above all, loyal and congenial friends and companions. Its clear outlook, clean humour and stout sentiment strongly commend it to the fair sex. Men will like it, too. Very good general booking.

Story.—Louise Randall, an independent, high-spirited girl, receives a severe shock when her father, believed to be wealthy, but actually in financial difficulties, suddenly dies in 1902. She is only 12, but she has courage and determines to train for a business career. Eventually, she gets a position. She makes good and meets and marries Rodney Crane, staid son of a banker. They have four children, but are mentally incompatible, and, after one child is stricken with infantile paralysis and Rodney loses his job, they decide to part. Divorce follows and Louise returns to work.

While at a college reunion dance she is introduced to Harold Pierson, a breezy, light-hearted fellow, always ready to take a chance. The two hit it from the start and marry, and Louise has a son by Harold. They go in for rose growing in a big way, but are beaten by a falling market. They try again and again at other ventures, but every time something happens to deprive them of financial success. Finally, World War II comes and their children leave them, but, although alone, they face the uncertain future unafraid. Their sheet anchor is their confidence in themselves and their love for each other.

Acting.—Rosalind Russell is delightful as Louise, the woman with spirit, courage and the ability to take it as well as dish it out. Jack Carson is equally good, even if less prominent, as the breezy, carefree, optimistic Harold, and Donald Woods also registers as Rodney. The supporting cast, which includes some clever juveniles, is handpicked, too.

Production.—The brave, happy and tender real-life story, opening in 1902 and ending at Pearl Harbour, spans four momentous decades and the changes in fashions and society and the big upheavals in world history give a subtle touch of colour to the salient sentimental comedy and dramatic situations. Moreover, its fine authenticity, coupled with intimate and refreshing expressions of family love and loyalty and a faithful and amusing record of woman's rapid emancipation during the last quarter of a century, not only crowd its broad canvas with rich human drama and entertainment, but enable it to boost the free American way of life. Politically, it is particularly sound. It also teaches people to be good friends, and even more important, good losers. It has, in fact, only one fault, it is a little on the long side. Happily, its irresistible feminine angle and star values will counteract this.

Points of Appeal. — Holding, human, humorous, well-balanced and authentic story, first-class acting, crisp dialogue, excellent technical presentation, strong feminine angle and big star values.

29, Acacia Avenue

Columbia. British (A). Directed by Henry Cass. Featuring Gordon Harker, Betty Balfour and Carla Lehmann. 7,511 feet. Release not fixed.

BRITISH sex domestic comedy, freely adapted from the West End stage success, illustrating hanky panky in a suburban villa during the temporary absence of the master and mistress of the house.

There is some wit and no little truth in the hectic happenings, but nevertheless there are times when the frankness of its situations and dialogue is a trifle embarrassing. Although of the family, it is definitely not for the family. All the same, it should tickle industrial audiences. Its title and star values are, of course, good. Potential turn-up for the stout-hearted and broad-minded "populars."

Story.—George and Mrs. Robinson, a middle-aged couple living in a typical suburban villa with their two children, Peter and Jean, resolve to give Bognor a miss and spend their annual holiday on a Mediterranean cruise. Jean, who is engaged to Michael, a bit of a snob, and Peter, boy friend of Pepper, a girl of his own station and age, arrange to stay with neighbours. Shortly after setting out, George and Mrs. Robinson get cold feet and go to Bognor after all, but keep their change of plans secret. While they are away, Michael and Jean arrange to have a trial marriage at 29.

Meanwhile, Peter gets entangled with Fay, an attractive but married socialite. Shirley, the Robinson's maid, too, has all her work cut out to keep Fred, her exuberant boy friend, at bay. However, George and Mrs. Robinson return unexpectedly and prevent things from going too far, but happily for all concerned a neat twist shields the trusting parents from the lurid facts, and brings about a satisfactory ending.

Acting.—Gordon Harker is not at his best as George, the part is a little too genteel, but Betty Balfour stages a real come-back as Mrs. Robinson. Jimmy Hanley, Carla Lehmann, Jill Evans, Dinah Sheridan and Megs Jenkins are Peter, Fay, Jean, Pepper and Shirley respectively, and all effectively cope with rather ticklish rôles.

Production.—The gist of the picture is that exuberant youth will not be denied and that tender pulses beat as fast in seemingly respectable suburbia as in the East End and sophisticated Belgravia. So far so good, but, even if set in flawless atmosphere, a frank commentary on sexual relationship and human behaviour is not necessarily good entertainment. This it is up to a point, but beyond that it frequently mistakes crudity for wit. The conduct of the young leading characters, who, by the way, have been skilfully handled by Henry Cass, is not only unflattering but a little unfair to the English middle classes, and will definitely cause some parental uneasiness. Nevertheless, the film possesses undeniable wit and truth. These important factors endow it with considerable mass appeal. Big star and title values will do the rest.

Points of Appeal.—Neat, if seamy, story, good characterisation, sex angle and title and star values.

Continued on page 25

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7 BIG SONG HITS

- YOU WILL RETURN TO VIENNA
- THIS LAND OF MINE
- ONLY TO YOU
- THE HEAVENLY WALTZ
- LITTLE WHITE HORSE
- BREAK OF DAY
- CALL TO ARMS

ANGLO-AMERICAN FILM CORPORATION LTD 119-123 WAR

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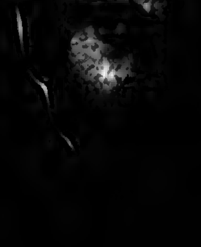
NAL FILMS, LTD
BRITISH NATIONAL FILMS LTD

MUSIC COMPOSED
AND DIRECTED BY
HANS MAY

ORIGINAL STORY BY
HENRY C JAMES
BASED ON AN IDEA BY
KARL ROSSLER
LYRICS BY **ALAN SHANKS**

PRODUCED BY
LOUIS H. JACKSON
DIRECTED BY
PAUL STEIN

STORY



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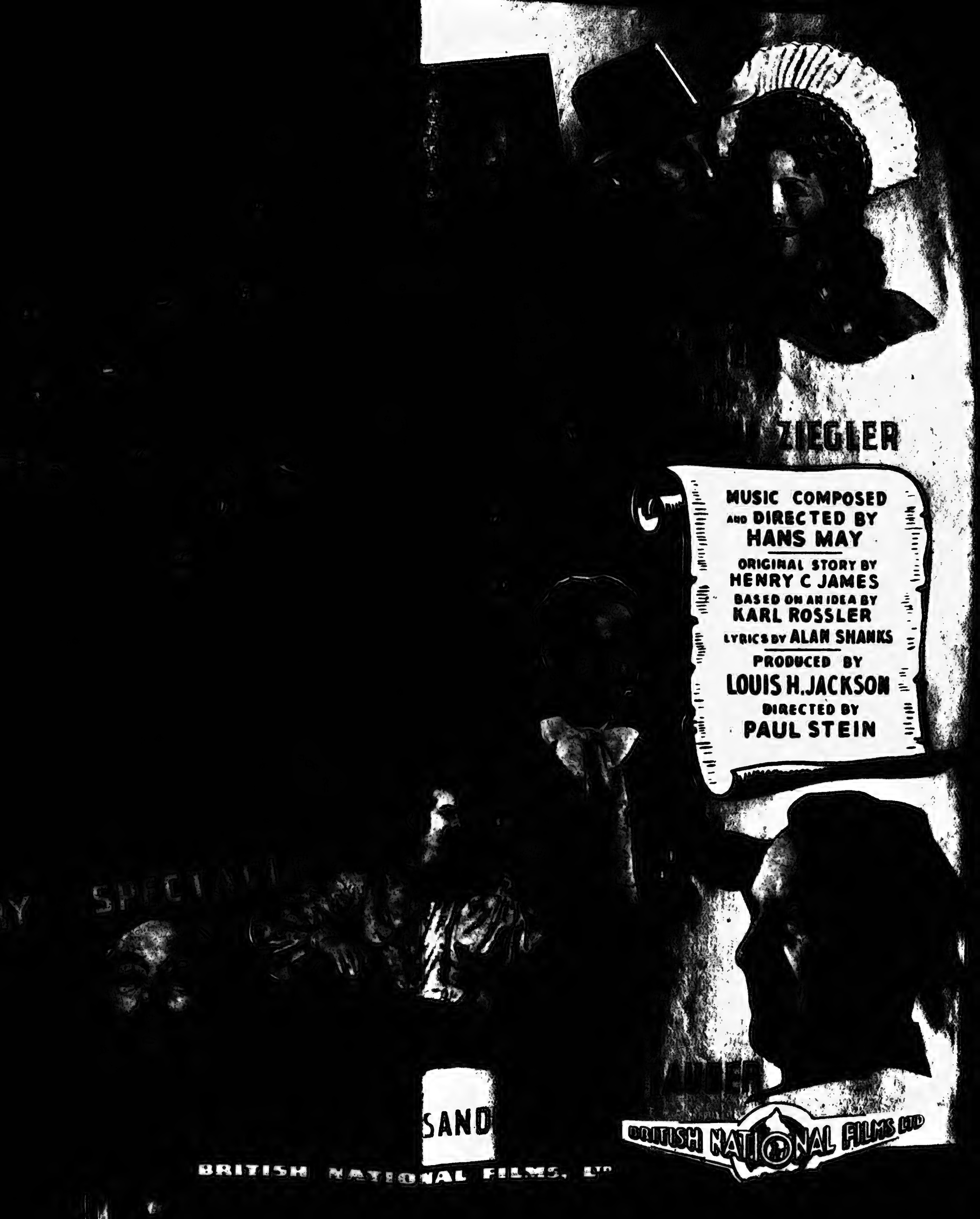
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KARL ROSSLER
LYRICS BY **ALAN SHANKS**

PRODUCED BY
LOUIS H. JACKSON
DIRECTED BY
PAUL STEIN

REVIEWS

continued from page 20

Youth on Trial

Columbia. American (A). Directed by Oscar Boetticher, Jun. Featuring Cora Sue Collins, David Reed and Mary Currier. 5,287 feet. Release not fixed.

HIGHLY-COLOURED problem melodrama, with gangster asides and an exciting gun-play finale, purposing to set out the main causes of juvenile delinquency.

Its conclusions are a trifle obvious, but its surface action is brisk and the young leading players succeed in breathing life into their not-too-savoury parts. The detail and staging, too, are good. Reliable pocket-size "thick-ear" for the populars.

Story.—Judith Chandler, a woman judge with a particularly high sense of public duty, orders a raid on a road house which caters for adolescents. Cam, her daughter, and Tom, wayward son of Jud Lowry, a night-club proprietor, are on the premises at the time, but escape through a window.

Ken Moore, a police cop and father of Denny, Cam's first love, gives chase, but Tom squeezes him off the road, nearly killing him. Judith learns of the incident and issues a warrant for the arrest of Tom and Cam. Meanwhile, Tom is sent to coventry by his schoolmates. He refuses to take the rebuff lying down, and, after killing and robbing his father, elopes with Cam. Fortunately, Cam sees him in his true colours during their stay in a tourist cabin and prevents unnecessary bloodshed when they are ambushed by the police. Later, Cam and Denny make it up, while Judith is voted more money to combat child delinquency.

Acting.—David Reed is thoroughly convincing as the evil, truculent Tom. All members of the audience will want to get their hands on him. Cora Sue Collins is equally good as Cam. Next best is Mary Currier as Judith. She has presence and a clear diction.

Production.—The start of the picture is a little shaky. For one thing, no decent school would tolerate the arrogant, underhanded, bullying Tom for two minutes, but once its somewhat strained preliminaries are established it speedily builds up to an exciting climax. True, the story hedges a little in apportioning the blame for juvenile delinquency, but, although it is not distinguished as a human document, at least it is sufficiently eloquent to promote penultimate punch. It will keep the masses on the *qui vive* all right. Moreover, its footage happily conforms with second-feature demands and needs.

Points of Appeal.—Crowded plot, good atmosphere, accurate characterisation, slight human and feminine angles, exciting climax, handy footage and good title.

What a Blonde

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Leon Errol, Veda Ann Borg and Richard Lane. 6,359 feet. Release not fixed.

DIZZY bedroom farce covering the wild situations which arise when a jittery lingerie manufacturer resorts to subterfuge to acquire more petrol coupons. The plot, with all its snappy gibes at war restrictions, is stock stuff, but Leon Errol is good fun in the lead, the supporting team combines pep with glamour and the staging is first class.

Its slick presentation, gayly tinged with blue, gives its time-honoured buffoonery an attractive box-office hue. Good comedy "programmer" for the masses and sticks.

Story.—J. Farrington Fowler, an irascible lingerie manufacturer, is told that he can only get a supplementary petrol allowance provided he carries two extra passengers in his car. Pat, show-girl friend of Pomeroy, Fowler's resourceful butler, agrees to act as one, and Andy Kant, handsome boy friend of Cynthia Richards, Fowler's pretty secretary, is engaged as the other. All move into the Fowler residence, including Pat's showgirl pals.

Andy has a secret formula for the manufacture of synthetic silk, but he finds it impossible to approach Fowler. Fowler badly wants raw material, but Mr. Dafoe, the only man who can supply this, will not play ball until he and his wife have satisfied themselves that Fowler is a man of the highest integrity. Mr. Dafoe and his wife call at Fowler's home to check up and mistake Pat for Fowler's wife, who is away. Complications then pile up, but in the end Fowler gets out of one fix, only to find himself in a bigger one. He and the tale then turn it in!

Acting.—Leon Errol, as Fowler, repeats his last half-dozen performances with considerable energy. He is one of the few screen comedians who can put over a chestnut with pristine freshness. Veda Ann Borg is a tantalising Pat, and Richard Lane and Clarence Kolb never let up as Pomeroy and Dafoe. The supporting glamour girls are good, too.

Production.—The bedroom aspect of the farce is very true to pattern, but the many good cracks at bureaucracy and the autocratic war time tradesman are so effectively worked into the main structure and put over by the star and supporting players that it acquires a new and laughable façade. Not the least of its assets is the ability of Leon Errol, inevitably cast in a wicked old man rôle, to keep the party clean. His knowing and explosive technique puts many a big bang into obvious comedy situations. The result is a slick yet wholesome, well-staged frolic.

Points of Appeal.—Evergreen basic gag, great work by Leon Errol, good support, topical trimmings, title and stars.

I Didn't Do It

Columbia. British (A). Directed by Marcel Varnel. Featuring George Formby, Marjorie Browne and Jack Daly. 8,719 feet. Release not fixed.

CRAZY comedy crime drama, set for the most part in a third-rate theatrical boarding-house, which depicts the misadventures of a goofy would-be vaudeville star who suddenly finds himself the innocent centrepiece of a grudge killing.

The story, which contains both wit and ingenuity, presents George Formby with an opportunity to act as well as clown and sing. He seizes all his chances and, thanks to his versatile performance, the film ends in good style and easily makes the popular grade. Very good star comedy booking, and quota at that!

Story.—George Trotter, a simple North Country lad, comes to London to be a vaudeville star. He puts up at Pa and Ma Tubbs' theatrical boarding-house and gives the impression that he is in the money. Terry O'Rourke, a struggling promoter, takes George at his word and plans a cabaret show. George is to be star and backer. Hilary Vance, an agent, is a guest in the house, and so is Tom Driscoll, an Australian acrobat. Vance, a cripple, was robbed of his wife many years before by Driscoll, and he subsequently kills Driscoll in circumstances that incriminate George. George's arrest embarrasses O'Rourke, who has already booked the proposed cabaret show to a big impresario, but George escapes from the police and remains in hiding long enough to set a trap for Vance. Vance is spectacularly exposed at the cabaret first night. Yard men get him and George gets Betty, pretty resident at the Tubbs' boarding-house.

Acting.—George Formby is in capital form as George. He acts when the occasion demands and effectively puts over a number of snappy verbal cracks and ditties. Wally Patch makes a substantial stooge as a dumb police sergeant, and Carl Jaffe and Jack Daly are sound as Vance and O'Rourke respectively. Caryl and Mundy and Gaston Palmer also do well. Marjorie Browne is an adequate Betty.

Production.—The first half is definitely on the slow side, but from the moment George finds himself a murder suspect, and, with the help of his vaudeville pals, turns amateur sleuth, its pace appreciably quickens. The last lap, a showmanlike mixture of slapstick, vaudeville and melodrama, is a good thrill and fun. In spite of the tardy opening, it is first-rate popular entertainment and a welcome change from conventional Formby fare. It has also good star values.

Points of Appeal.—Ingenious and amusing story, exciting and laughable climax, first-rate performance by George Formby, adequate, if not outstanding, support, neat title, quota ticket and box-office star.

PREVIEW FOR LOCAL PRESS

To outline a campaign which Gaumont-British are running, with the Ministry of Supply, in connection with "A Tree Grows in Brooklyn," to collect books and magazines for our Armed Forces overseas, a preview was held in conjunction with 20th Century-Fox, last week at 20th Century's private theatre for managers of Gaumont-British north and west and north and east London theatres, who will be showing this film, and their local Press.

After the preview their was a reception at which Mr. Bill Luckwell, G.-B. Publicity Department, explained the campaign to the managers and Press. If the scheme is a succes in the London area, it is proposed to carry it out at every Gaumont-British kinema throughout the country playing "A Tree Grows in Brooklyn."

LICENCE QUERY AT HALIFAX

An echo of a case which came before the Halifax Licensing Bench two months ago was heard at the same Court on Wednesday, when application was made for the transfer of the kinematograph and orchestral music licence for the King Cross Picturedrome, Halifax (the Kingston), from Walter Henry Pratley to Leslie Stewart Halliday.

W. J. Perry, on behalf of the applicant, asked permission to withdraw the application and said he would like to refer to an application in connection with the licence to a Mr. Clark which was made two months ago and was then adjourned. He was instructed to withdraw that application also, but in view of remarks made at the previous hearing he would like to clear up one or two questions which arose then.

Mr. Perry said he would refer particularly to remarks that accounts were produced at a general meeting which had not been audited, and to the suggestion that these accounts were incomplete in some way due to some fault on the part of the secretary of the company. The suggestion was that because the licensee and manager insisted on something being done about these accounts he, the manager, was dismissed, and that subsequently negotiations were entered into between his wife and other members of the company for purchase of the shares in the company, and that prices were sprung up to take advantage of her position. He was instructed that most of the comments that were made were completely false.

The chairman (J. Hilbert) pointed out that the other people were not here to defend the matter and suggested Mr. Perry should leave the matter.

Mr. Perry said the only point he had in mind was that considerable publicity was given to the matter and it was only fair that his client should have an opportunity of refuting these statements.

The Chairman: Yes, but you see the people who made the statement are not here. You are asking for this application to be withdrawn, and that will be granted.

CLEVEDON KINEMA CHANGES HANDS

V. E. Cox, proprietor of the Picture House, Clevedon, Somerset, has sold the theatre, together with the café attached, to Max Corne, of Cardiff, a South Wales exhibitor.

The Clevedon house, which was built about 30 years ago, has a seating capacity of about 720 and is the only kinema in this little seaside resort. Mr. Cox has been a member of the Bristol branch of the C.E.A. for many years, and a member of its Executive Committee.

In future, the house will be under the management of Harold E. Williams, of South Wales. He has been in the business 20 years and has had control of a number of kinemas in the Principality.

M-G-M announces that the new title of their film previously known as "This Strange Adventure" will be "The Big Shore Leave."

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TECHNICOLOR PROMINENT IN NEW G.F.D. LINE-UP

Deanna Durbin in a Murder Mystery Film

G.F.D.'s new line-up includes a record number of Technicolor films, the introduction of new stars, new producers, new ideas and new treatment of popular themes. There are also three new British films which are to be Trade shown in the near future.

First to be trade shown is "Salome, Where She Danced," a Universal Technicolor production starring Yvonne de Carlo, a new discovery, with Rod Cameron, David Bruce and a supporting cast headed by Walter Slezak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg, Abner Biberman and John Litel. This melodrama, directed by Charles Lamont and produced by Walter Wanger, features dances by Miss De Carlo, and an assortment of musical numbers. The film will be trade shown on June 21, at the Leicester Square Theatre, and will be released on August 6.

Three British pictures are also scheduled for trade show shortly. First is Gainsborough's "I'll Be Your Sweetheart," starring Margaret Lockwood and Vic Oliver, with Peter Graves, Moore Marriott, Frederick Burtwell, Maudie Edwards and a new British star, Michael Rennie. This will be released on July 30.

Music and dancing play major parts in this production, which is said to be the most spectacular British musical made since the war began. The screenplay was written by Val Guest and Val Valentine, with additional dialogue by Edward Percy.

The second British picture is "They Knew Mr. Knight," Norman Walker's G.H.W. production from Denham Studios, adapted from the novel by Dorothy Whipple. The starring parts are played by Mervyn Johns, Nora Swinburne, Joyce Howard, Joan Greenwood and Alfred Drayton. Victor MacClure adapted the novel for the screen. The story is a dramatic one about a typical British family in peace time.

The third British picture is "The Seventh Veil," a Sydney Box-Ortus production, starring James Mason and Ann Todd with a supporting cast including Hugh McDermott, David Horne, Albert Lieven and Manning Whiley, an emotional drama about a world-famous concert pianist and her reactions to the people in her life.

Oberon in Technicolor

Another Walter Wanger Technicolor production coming shortly from Hollywood is Universal's "Night in Paradise," a fantasy set in Asia Minor in the year 560 B.C. with Merle Oberon as a Persian Princess, Turhan Bey as Æsop of fable fame, and Thomas Gomez as the fabulously wealthy King of Lydia. Arthur Lubin directed.

Comedy is provided by "Men in Her Diary," starring Jon Hall and Louise Allbritton, who are teamed with Peggy Ryan, playing a dowdy and lonely little stenographer whose romance is her diary, in which she makes the most fantastic entries.

Peggy Ryan plays the lead in another Universal comedy for Trade show shortly. "That's the Spirit," in which she co-stars with Jack Oakie, supported by June Vincent, Arthur Treacher, Gene Lockhart, Andy Devine and Buster Keaton, is another out-of-the-rut comedy, something in the "Blithe Spirit" style. Jack Oakie returns from heaven to help his daughter, Peggy Ryan, attain her ambition to appear on the stage. As a spirit with squeaky boots, who can be heard but not seen, Oakie provides much entertainment

"Enter Arsene Lupin" is a detective drama, starring a screen newcomer, Charles Korvin, with Ella Raines, supported by J. Carrol Naish, Gale Sondergaard, George Dolenz and Miles Mander.

Gloria Jean will also shortly be seen in "Destiny," a picture which supplies her with her first dramatic rôle.

Bud Abbott and Lou Costello have another laugh-maker ready. They are starred in "The Naughty Nineties" with Alan Curtis, Rita Johnson, Henry Travers, Lois Collier and Joe Sawyer.

Deanna Durbin's next picture is "Lady on a Train," in which she stars with Ralph Bellamy.

◆

20th-Fox Has Three More Trade Shows

Three major 20th Century-Fox productions are announced for Trade showing in one week. The presentation includes two musicals in Technicolor: Billy Rose's "Diamond Horseshoe," starring Betty Grable, Dick Haymes and Phil Silvers, and "Nob Hill," with George Raft, Vivian Blaine, Joan Bennett and Peggy Ann Garner. The third film is the screen translation of John Hersey's best-selling novel, "A Bell For Adano," starring Gene Tierney, John Hodiak and William Bendix.

All three screenings will be held at Century House at 10.30 a.m. and 2.30 p.m. "Diamond Horseshoe" will be shown on Tuesday, June 19, "A Bell For Adano" on Wednesday, June 20, and "Nob Hill" on Thursday, June 21.

"Diamond Horseshoe" is said to contain an outstanding performance by Betty Grable, an appealing romantic story, entertaining comedy and lavish settings. Dick Haymes renders popular songs.

In the supporting cast are Phil Silvers for comedy, William Gaxton and versatile Beatrice Kay—a radio star who makes her screen debut in the picture.

Topical Drama

Giving unusual characterisations to Gene Tierney, John Hodiak and William Bendix, "A Bell for Adano" tells a simple, yet timely story of a Sicilian village, following its liberation by the Americans. Stern realities of duty are in conflict with the immediate [illegible] of succouring the inhabitants [illegible] the story reveals how [illegible] officer smoothes out the town's [illegible] culties, but loses the confidence of his superiors.

"Nob Hill," in Technicolor, [illegible] romantic drama with music, [illegible] old San Francisco for its backgrounds. George Raft plays [illegible] handsome two-fisted gambler. Peggy Ann Garner is an Irish immigrant, Vivian Blaine a dance-hall entertainer and Joan Bennett the belle from the aristocratic district. The story is accompanied by popular melodies of the period and several original songs and ballads written by Jimmy McHugh and Harold Adamson.

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A spectacular sequence for M-G-M's Technicolor production ZIEGFELD FOLLIES, in which the stars include Fred Astaire, Judy Garland, William Powell, Lucille Ball, Gene Kelly and Red Skelton

omedy and Romance in New M-G-M Films

RACY AND HEPBURN TOGETHER

A SURVEY of the current M-G-M schedule indicates the wide ariety of material completed or in roduction at the Hollywood tudios. Romantic, comedy and ramatic subjects are all adeuately represented in the proramme, highlights of which will " "Without Love," starring pencer Tracy and Katharine Hepurn, now in its second week at e Empire, and "The Harvey irls," with Judy Garland.

ontgomery's New Film

After four months out of the ervice, Lieut. Robert Montgomery back where he started: behind e wheel of a Patrol Torpedo boat. For the first day's filming on ocation of "They Were Exendable," a picturisation of . L. White's novel, Montomery had to pilot a PT boat to a cove. Months of comt duty aboard the high-powered aft were not in vain. Montomery brought his boat in for a erfect landing—and completed s first scene in one take.

Commander John Ford is direcg the picture.

homas Mitchell Signed

Thomas Mitchell has been signed r the top supporting rôle in etro-Goldwyn-Mayer's "This range Adventure," which will ar Clark Gable and Greer Garson ith Joan Blondell.

As Mudgin, the "man who lost s soul," Mitchell will have a part qual to his characterisation in the emorable "Stagecoach." He will ay the bewildered and frightened ember of the Merchant Marine hose loyalty to Gable is strong nough to overpower his fanatic eals. Victor Fleming will direct.

ete's Pests

Pete Smith, the Metro-Goldwyn-ayer short subject producer, has gned a new long-term contract ith the studio.

With indications that his "Movie ests" will prove his top grosser of all time, due to repeat bookings, Smith is preparing for early production "Bus Pests" and "Shopping Pests," in which he will dissect these types of everyday nuisances in the same manner he polished off the theatre audience pests.

Pete Smith recently completed "Hollywood Scout," dealing with a typical day in the life of an animal talent scout.

"Song of Love"

A future production lined up is "Song of Love," by Clarence Brown, the love story of Clara Schumann and her composer husband, Robert Schumann.

Brown will both produce and direct this picture, which will feature the great music of Schumann, Liszt and Brahms.

Lana Turner's Next

Lana Turner and John Garfield will be teamed in the leading rôles in "The Postman Always Rings Twice," scheduled to start production soon at M-G-M.

Garfield was borrowed from Warner Brothers for the picture. Carey Wilson will produce the film based on the James M. Cain novel.

RADIO'S WEST END FOUR

With the presentation of "The Enchanted Cottage," at the Odeon, Leicester Square, and "Tarzan and the Amazons," at the Tivoli, Strand, RKO-Radio's product is now playing at four major West End theatres.

Samuel Goldwyn's "The Princess and the Pirate," starring Bob Hope, is at the Leicester Square Theatre, where it has played a third week. Walt Disney's "The Three Caballeros" has entered its fourth week at the New Gallery.

RKO-Radio's record in the West End is the best the company has achieved since its inception. In addition to the films mentioned above, "Farewell, My Lovely" recently completed five West End weeks, "The Master Race" enjoyed a two-weeks' screening, "Casanova Brown" played for five weeks and "The Woman in the Window" three weeks.

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Yehudi Menuhin making the recording for Gainsborough's future production THE MAGIC BOW, is here seen with (left to right) B. L. Nicki, Polish sound technician, Lloyd Colman, sound technician, Bill Salter, mixer, George Donaldson, sound department, Yehudi Menuhin, Michaux, sound department, Esmond Seal, cutting department, Louis Levy, musical director, B. Bird, musical arranger, Bernard Knowles, director, and Bill Germain, sound technician

Menuhin Records for Gainsborough

YEHUDI MENUHIN has nearly completed his recordings for the Gainsborough film "The Magic Bow," at H.M.V. Studios. R. J. Minney is to produce the picture for Maurice Ostrer, executive producer.

Menuhin has been busy recording for the past three weeks to the accompaniment of the London Philharmonic Orchestra, conducted by Basil Cameron.

Paganini's "Campanella," "Violin Concerto No. 1, Opus 6," "Caprice No. 20," and part of the "Concerto, Opus No. 1" are among the pieces to be played. It is proposed to include Tartini's "The Devil's Trill," Brazzini's "La Ronde des Lutins" and the last movement of Beethoven's "Violin Concerto, Opus 61."

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Powell and Pressburger met her in Hollywood, and only had time for a few minutes' conversation with her before leaving for New York en route for London, but in that time they decided that she was the actress they wanted. Now she is in New York waiting to catch a plane to England. She is due here this week.

Kim Hunter was born in Detroit on November 12, 1922. She has had three years on the stage and screen.

BIRTH OF AN INDUSTRY. David Hands (left) once a producer for Walt Disney, and now in charge of Arthur Rank's cartoon unit, holds a script conference with one of his head ideas men. Working in association with Gaumont-British Instructional in Soho Square, the new cartoon unit is already employing many animators.—"KINE." PHOTO

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Producers, John Sutro and William Sasson; director, Stanley Haynes; assistant director, Mark Evans; art directors, Paul Sheriff and Carmen Dillon; camera, Guy Green; camera operator, Harold Hastings; editor, Charles Saunders; stars, Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey; started first week in March.

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Producer, Noel Coward; director, David Lean; assistant director, George Pollock; production manager, Ernie Holding; script, Anthony Havelock-Allan, David Lean and Ronald Neame; art director, L. P. Williams; camera, Bob Krasker; camera operator, Bunny Fancke; editor, Jack Harris and Marjorie Saunders; stars, Celia Johnson, Trevor Howard; started first week in March.

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Yehudi Menuhin making the recording for Gainsborough's future production THE MAGIC BOW, is here seen with (left to right) B. L. Nicki, Polish sound technician, Lloyd Colman, sound technician, Bill Salter, mixer, George Donaldson, sound department, Yehudi Menuhin, Michaux, sound department, Esmond Seal, cutting department, Louis Levy, musical director, B. Bird, musical arranger, Bernard Knowles, director, and Bill Germain, sound technician

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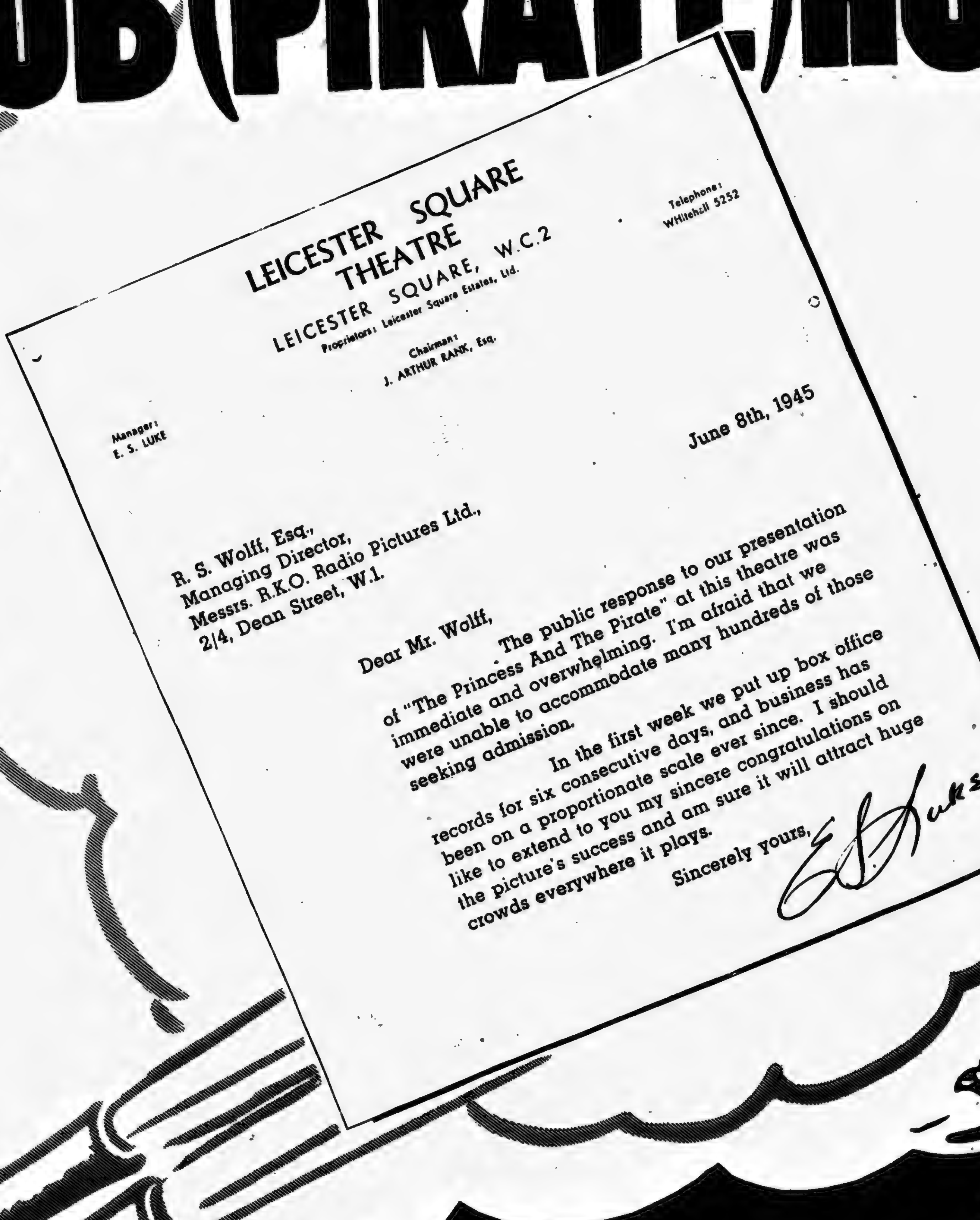
BOB (PIRATE) HOPE



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Manager:
E. S. LUKE

June 8th, 1945

R. S. Wolff, Esq.,
Managing Director,
Messrs. R.K.O. Radio Pictures Ltd.,
2/4, Dean Street, W.1.

Dear Mr. Wolff,

The public response to our presentation of "The Princess And The Pirate" at this theatre was immediate and overwhelming. I'm afraid that we were unable to accommodate many hundreds of those seeking admission.

In the first week we put up box office records for six consecutive days, and business has been on a proportionate scale ever since. I should like to extend to you my sincere congratulations on the picture's success and am sure it will attract huge crowds everywhere it plays.

Sincerely yours,

E. S. Luke

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The Prin

with VIRGINIA MAYO and WALTER SLEZA

Screen Play by Don Hartman, Melville Sha

Sinks all Records!

What a tonic . . . gusts of laughter . . .
Sunday Express

Slick, sparkling and smooth . . . Empire News

It's going to pack the cinemas wherever it plays . . .
Sunday Dispatch

The laughs are so continuous you can't hear the dialogue. It's a smasher.
Daily Express

Easy to enjoy. News Chronicle

Mr. Hope never left off making me laugh . . . a tonic of mirth.
Daily Herald

The best escapist offering of the month . . . Sunday Pictorial

Is great fun. Daily Telegraph

Get ready to see the "standing room only" signs up when the film comes your way . . . It's that kind of fun . . .
Daily Mirror

The biggest most sustained laugh the screen has provided in my memory . . . News of the World

Will make you shout with laughter . . . Evening Standard

Bob Hope at the top of his form . . . shatteringly funny
The Star

YOU'VE SAID IT HOPE!
IT'S A GOLDWYNER!!

EL GOLDWYN *presents*

B HOPE in

cess and the Pirate in TECHNICOLOR

K WALTER BRENNAN · VICTOR McLAGLEN

Directed by David Butler
Associate Producer · Don Hartman

nd Everett Freeman · Released through RKO RADIO PICTURES, INC

SHOWMANSHIP

SOUND RCA SYSTEM

Edited by The Showman

SHOWMANSHIP has improved! That is definite, as you will see by my notes this week. Since the re-starting of the KINE. contests the first batch of ideas showed considerable improvement on the war time standard imposed by conditions and scarcity.

But our efforts are not yet back to the old pre-war standard. Why?

For one reason, good ideas are sometimes spoilt by skimping.

Circuit managers are naturally restricted in what they can spend on their publicity, but showmen sometimes lag behind the standard set by some renters in backing a picture powerfully enough to put it over with the public.

With high taxation, increased salaries, and a possibility of decreased patronage, who can blame the independent exhibitor if he goes steady on the petty cash?

But remember, a good idea may be worth spending a little money to put it over.

On the other hand, the brightest of all stunts will not be created by lavish expenditure and a lack of imagination.

That's Lesson One from the current monthly contest: Don't spoil the ship for the proverbial ha'porth of tar, especially if you are sure you have a selling stunt; don't waste the petty cash unless you are sure your idea will catch on.

That brings me to the second point: Are showmen losing their knack for thinking out bright ideas?

There are a large number of entries that fall short of being good showmanship because they lack their vital spark of originality. A few quad-crown posters, one cut-out or a banner is not *exploitation*, it is a part of what should be the weekly routine.

Lesson Two is: Don't be afraid of your imagination. Make use of head office and renter's publicity ideas, but don't think it ends there. Adapt every piece of stereotyped material to suit your local conditions.

*

LOOK at some of the entries for the current month's contest.

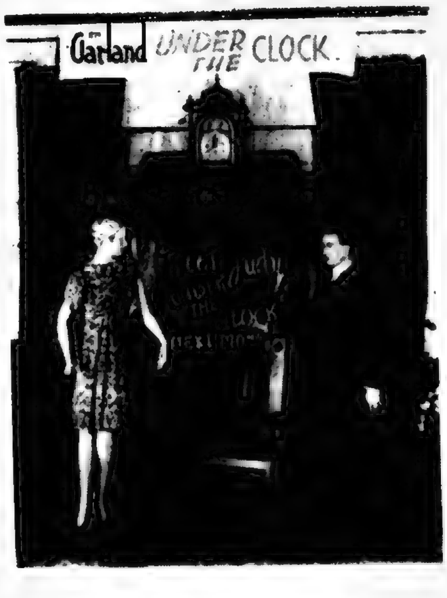
M. Zand, of the Odeon, Burnley, having the courage of his convictions, did everything possible to put over Eagle-Lion's "Madonna of the Seven Moons." He had 19 shop tie-ups, special posters, and a good foyer display, all of which necessitated expenditure, but he knew that what he was doing would sell the film.

L. Durban-Long, of the Ritz (A.B.C.), Leeds, used his imagination to put over Warner's "Hotel Berlin." He knew that Max Milder had rushed the film to this country on a priority release, so he made this point known in his publicity. Then he supported this publicity with the obvious stunt of dressing the foyer to represent a hotel.

*

Today's Stunts

NOW look at some of this week's entries. There are a few good ideas which look like possible finalists in the June contest, but some others, although average, could be improved.



Stylish lobby display devised by A. E. Foster, of the Forum (A.B.C.), Ealing, for Metro.'s UNDER THE CLOCK.

K. Hill's stunt at the Coventry Opera House, playing Crosby records next to a dummy of the star, is good. What's more, the foyer display was well carried out.

Then, T. Toole has given hard work to his "Trolley Ride" display at Dudley for Metro's "Meet Me in St. Louis." It was worth while. There was nothing amateurish about this neat, well-made display, and it caught the public's eye.

Again, S. E. Pascoe Williams shows originality in his exploitation for "Hotel Berlin" (Warner). He used the obvious fake-hotel stunt, but the wealth of detail gave it that finishing touch.

A. Baylis did much the same thing at Chesterfield.

What does all this mean?

In brief, showmanship has improved.

Several showmen are well on the way to get the first prize (providing they are members of the KINE. Company of Showmen); but there is still time for *you* to have a go at that June award.

There are two more weeks for the June contest, so send your entries to me now.

Don't be disappointed if you are not a Company member, send me your ideas. It is possible to get six consecutive mentions in the KINE.

A Showman Writes . . .

"I LOOK WITH PRIDE ON MY SHIELD"

EVERY day letters reach me from showmen all over the country congratulating the KINE. on re-starting the Showmanship Competition. "Good luck to you in your striving for better and better publicity. I always look with a certain amount of pride on my own KINE. Showman's Shield," is a typical comment, coming from S. J. Channing, manager of the Regal (Odeon), Camberley.

The competition started on June 1. There is to be a regular monthly prize of £5 for the showman who submits the best stunt of the month, and an annual award of the KINE. Showmanship Shield, together with the title, Champion Showman, for the most consistently good work of that period.

Special prizes include a Columbia trophy, to be presented by Jos. Friedman, managing director of Columbia, to the showman who gives the best publicity to any Columbia picture. Further, Columbia will give a bonus of £5 to the manager who wins the KINE. monthly contest, providing the picture he exploits is a Columbia product.

Another special prize has been offered by Maurice Ostrer, executive producer for Gainsborough, to the manager who gives the best publicity to any Gainsborough star.

And last week, the KINE. announced that United Artists is running a £150 contest in connection with the exploitation of "The Fifth Chair," which is open to all managers who are subscribers to the KINE.

You do not have to be a member of the KINE. Company of Showmen to enter for the United Artists contest, but your entries, if used in the Showmanship pages, will count towards membership of the Company.

These are the rules for the KINE. annual and monthly Showmanship competitions:—

The competition is open to all members of the KINE. Company of Showmen, and any details they submit to the Showmanship pages in the ordinary way will automatically be considered as entries for the competitions.

Any manager can become a member by getting his name mentioned six times within one year in the Showmanship pages. Once he (or she) is qualified he receives a certificate for a year's membership. At the end of a year he lapses unless he has had six mentions during the time he was holding the certificate.

Showmen who already hold an up-to-date certificate can go ahead competing in the ordinary way.

Newcomers can set about getting six mentions, and after the sixth they must claim their certificate. In these days of shortage of staff it is up to them to make the claim.

Showmen with less than six mentions in the last twelve months can claim membership as soon as they have completed their six.

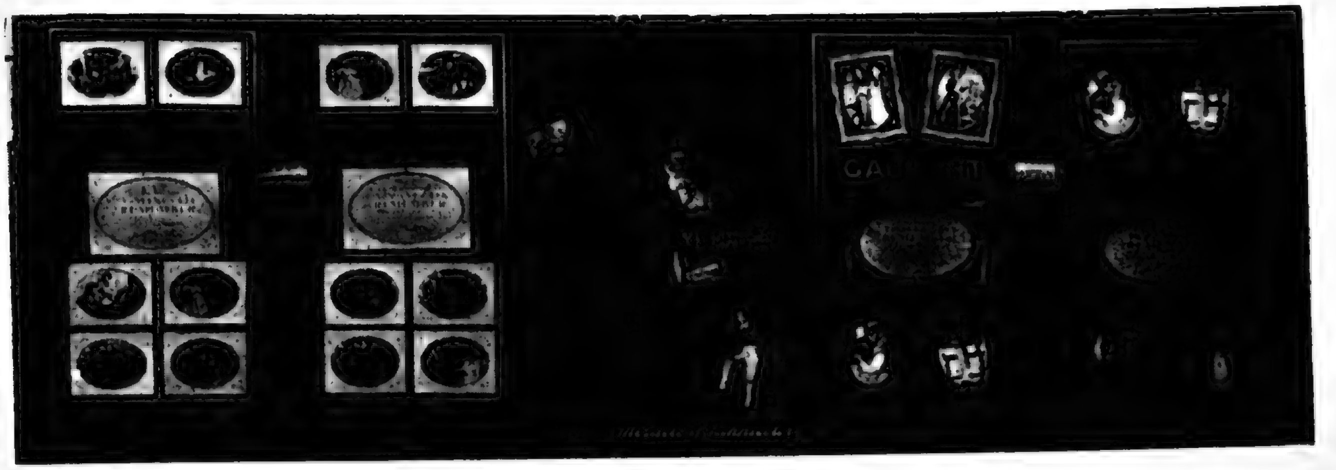
All material submitted to the KINE. is automatically entered for the competitions. This means that a showman who wins a monthly prize may find that his entry has carried on and helped him towards winning the final shield for consistent showmanship.

Entries for other competitions are permissible. This means that the manager of a circuit kinema who sends in an entry for some renter's or head office exploitation competition can also send it in to the KINE. In a case of that sort originality in the handling of the H.O. suggestion will count. And don't forget the editor's decision is final.

Two Original Foyer Stunts

☆

Some of the display material used by A. J. Brown at the Birkenhead Gaumont for Columbia's "Song to Remember." He designed the large frames which are carried out in black and gold—very neat! and (below), this poster was devised by H. W. Dixon, of the Peckham Odeon, for "Blithe Spirit" (G.F.D.), and made from old linen banners, washed, stiffened and tacked to a frame. It stands 15 ft. high!



BLITHE SPIRIT

and become a member of the Company in six weeks!

And the contests have only begun—there are plenty more in store!!

✱

U.A. Offers £150

UNITED Artists, by arrangement with the KINE., is running a nation-wide contest for managers in connection with the exploitation of "The Fifth Chair."

That was announced last week.

To showmen all over the country this is good news. Since the KINE. resumed its Showmanship competitions, support has been given to the venture by both renting and production sides of the industry.

"The Fifth Chair" is released on July 9, so look out next week for fuller particulars about how you can win one of these prizes: First, 50 guineas; second, 25 guineas; third, 10 guineas; and ten consolation awards of five guineas each.

The judges (David H. Coplan, managing director of U.A., Ben Henry representing producer Jack H. Skirball and myself) will make their decisions from actual copies of Press advertising and editorial, photographs of stunts and other particulars forwarded to the KINE.

So get going, showmen, and see how well you can put over "The Fifth Chair" in your town.

You do not have to be a member of the KINE. Company of Showmen to enter the contest, but you do have to be a reader of the KINE.

Bing Sings

BING CROSBY was featured in an original display put over by K. Hill at the Opera House, Coventry, to exploit "Pennies from Heaven" (Columbia).

A floral display was arranged in the foyer by a local florist, and two models were dressed to represent the stars by a gown shop.

Crosby's voice came from a concealed loudspeaker, gramophone records being controlled from the cash desk.

Trolley Ride

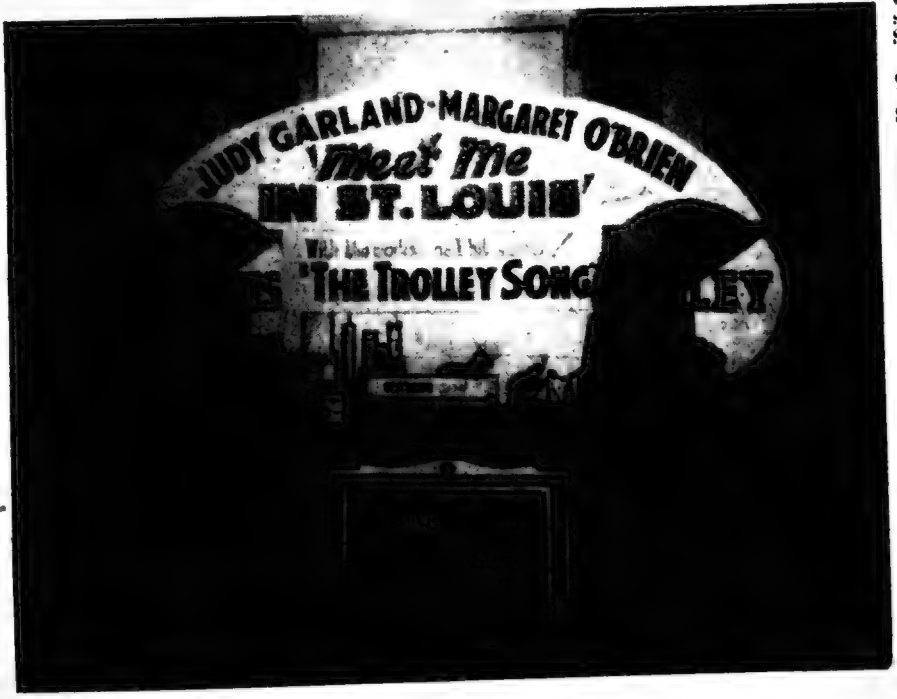
A MODEL was put in the foyer to advertise "Meet Me In St. Louis" (M-G-M) by T. Toole, manager of the Criterion (G.-B.), Dudley. It was a clever bit of work.

At the back of a suitably draped table there was an oval-shaped cut-out, carrying title and star names. On the left-hand side of the table were miniature skyscrapers, behind which was a notice: "St. Louis."

The right half of the table was decorated with a model castle, church and houses, representing Dudley. In the centre of the table was a trolley car, complete with overhead cables and neatly labelled: "Criterion Special—running times," and giving the times of showing for "Meet Me in St. Louis."

The model tramcar (or trolley, as our American cousins call them) was made by the Criterion "chief" from scrap wood and sheet tin.

The whole display was skilfully made. The cost, Mr. Toole says, was under £2. That's reasonable for such a set-piece.



Model displayed by T. Toole at the Criterion, Dudley, for M-G-M's MEET ME IN ST. LOUIS. His chief operator built the "trolley" and the whole display cost little more than a pound

Hotel Register

SOME good showmanship here, from S. E. Pascoe Williams, of the Ritz (A.B.C.), Woking, a regular prewar showman who has recently returned from the Forces to carry on the good work and who has gone all out to exploit Warner's "Hotel Berlin." He got the co-operation of assistant manager George Lawrence and W. Emery, chief projectionist, to turn the kinema into an hotel.

The front of house had a large notice: "Hotel Berlin, managed by the Allies." A commissionaire stood outside with a porter's trolley and large trunk.

Luggage and trunks were stood in the outside vestibule.

Palms and floral displays and a carpet with a Nazi emblem design were in the main vestibule.

The cash desk was made to look like a hotel reception desk, complete with a register. Patrons were asked to fill in the register commenting on the film. The completed register was sent to Warners.

A final touch to the effect was created by the keyboard, put up next to the "reception" desk.

I liked this stunt because it created just the right atmosphere so necessary in putting over a topical film of this kind.

Porters' Hats

A SIMILAR "hotel" stunt was put over by A. Baylis, manager of the Regal, Chesterfield.

His ushers wore yellow hat bands with the words "Hotel Berlin" painted on them.

Outside the kinema was a menu notice: "News potpourrie: Roast Falcon in Hollywood Sauce, and Nazi Stew."

A large linen poster was stood on the canopy reading: "Hotel Berlin, opening next week."

Slogan Contest

JAMES BENNETT, manager of the Casino (G.-B.), Liverpool, tried to make the public "A Song to Remember" (Columbia) conscious by holding a Victory slogan competition among the Liverpool Lads' Clubs, which has a membership of over 5,000.

The winning boy, whose slogan was "Sons of the Valiant," was presented with a bound album of autographed film stars.

The presentation was made in Liverpool's Philharmonic Hall by Reginald Foort. All Liverpool's leading newspapers printed a story.

Under a Clock

AN antique clock was the centrepiece of a foyer display, put up by A. E. Foster at the Forum (A.B.C.), Ealing, for M-G-M's "Under the Clock."

The clock stood above a large mirror, above two well-arranged dummies of a boy and girl. Heavy curtain draping added to the effect.

On the mirror painted letters read: "Meet Judy 'Under the Clock' next Monday."

Guest Night

ODEON Services Guest Nights, devised by G. Saunderson, of the Southend Odeon, have expanded rapidly. "Gerry," who is one of those enthusiastic holders of the Showmanship Certificate, tells me that he recently presented one of the Guest Nights at the Stage Door Canteen in Piccadilly.

Reginald Foxwell, Southend Odeon's organist, took part in the show with Wally Crawley, on two pianos. Saunderson compèred the show himself.

Another guest programme was given at the Ekco radio factory and the star in the show was Jean Kent.

These programmes are creating goodwill for Southend—and Odeon—in a big way.

Home Made

THE first things to catch my eye when I entered the Watford Odeon recently were four banners hanging from the ceiling. Each had a pointed base and was trimmed with coloured cord and tassels.

They were unlike stock publicity, and I asked manager Leslie C. Mudge about them. He said that the idea was his own and that of his chief operator made the banners.

They provided publicity in a more artistic manner than usual, and I congratulate both manager and projectionist.

Inside Show

SIMPLE, but a neat auditorium display, was put up by E. Buckle at the Capitol (A.B.C.), Didsbury, for Warner's "Shine On Harvest Moon."

He made a 3-ft. moon and several stars out of old cardboard, and the moon was lighted with an amber lamp, the stars with white. These were fixed on the top of the proscenium, which was

The Showman On :—

SHOWWOMEN: THE PRESS HELPS COMPETITIONS : SEAT SLASHING

lit in blue. The whole proscenium lighting was brought up on the dimmer and made an effective display for the trailers.

In addition, he had a foyer display and the usual outside publicity streamers and music-shop tie-ups.

Tropics and Soldiers

SEVERAL stunts were organised by James Webster, manager of the Empire, Swindon, to exploit the two Paramount films, "I Love a Soldier" and "Rainbow Island."

For the latter he turned the foyer into a tropical scene with ferns and small palms, lent by a local florist.

By tieing up with a hospital fête, he obtained mentions on 6,000 programmes for "I Love a Soldier." He also ran a talent contest and a National Savings drive.

To the Hotel

DURING the war years a number of showwomen have joined our ranks—in fact, I often notice that manageresses have more flair for stylish displays than the average man.

Barbara Bradford, of the Plaza (A.B.C.), Catford, had a novel idea to exploit Warner's "Hotel Berlin." She turned a cash desk into a model of the hotel. A large swastika placed at the top had been crossed out with black paint.

S. E. Pascoe Williams turned the Ritz (A.B.C.), Woking, foyer into a replica of an hotel for Warner's HOTEL BERLIN, and (below) this is what Charles Smith did for RKO-Radio's WOMAN IN THE WINDOW, when it was shown at the Harrogate Odeon.

ODEON
NEXT WEEK
NEXT WEEK

I liked the idea of posting arrows at various key centres in the town with the words "To Hotel Berlin—accommodation strictly limited."

Early Closing

ORIGINALITY was put into a stunt by L. Starkey Hodnett, manager of the Gaumont Palace, Middlesbrough, for Columbia's "Song to Remember."

He had 100 gummed labels printed in red and black, reading: "SPECIAL NOTICE. On Wednesday, May 2, we shall close promptly at 1 p.m. to enable our staff to go to the Gaumont to see 'Song to Remember.'"

These were placed on shop windows in some of the best sites in the town. Further, smaller labels bearing the same notice were placed on menu cards in a department store restaurant.

The result was that receipts showed an increase of £250 over the theatre's weekly average.

It's a good stunt.

By the way, manager Hodnett was responsible for the colourful foyer display for "Winged Victory" (20th-Fox), which I described a few weeks ago.

Two Contests

COMPETITIONS are worth while running—if they are run well! That is more difficult than it may sound.

Hotel Berlin

Two competitions were put over by A. H. Stobie, manager of the Gaumont Palace, Chadwell Heath, to exploit "Belle of the Yukon" (RKO) and "Since You Went Away" (U.A.). He put the contests over in such an attractive way that both stunts got 76 in. double-column space in local papers, and the editor of the *Ilford Guardian* helped in running the contests.

The first contest was the "Dinah Shore Vocal Talent Contest for Ladies," to advertise "Belle of the Yukon," and was run in connection with the *Dagenham Post* and *Ilford Guardian*.

Children took part in a colouring contest in connection with "Since You Went Away." Newspapers carried the stereo entry form and nearly 100 contestants took part. Prizes included a voucher for 15s.

And the newspaper space? Some managers find it hard to buy space these days, but manager Stobie persuaded the editor of the value of his material and had the Press space free.

Sideline

MANY theatres are selling monthly programmes at a minimum charge of a penny a time and devoting the proceeds to charity—usually the local hospital.

Not every manager, however, is making the most of this small service, which has the dual advantage of advertising his show and helping a good cause. I have heard of theatres where some programmes are dropped in the salvage bin at the end of each month.

Few people will buy programmes unless some effort is made to stimulate sales, particularly by stressing the charity to which proceeds are given. It is a small service and well worth a little extra trouble.

I was particularly pleased, therefore, to be told by manager A. V. Ross Hancock that he has no difficulty in disposing of the 1,000 programmes allotted to him at the Twickenham Regal (A.B.C.).

He collects an average of £7 a month for them.

Wall Plugs

THERE are two large boards on the wall facing the top of the stairs to the circle at the Old Kent Road Odeon-Astoria, placed there by general manager Keith B. S. Hann.

One shows a picture of the imposing façade of the building. The other has in one corner a smaller replica of the house, linked by a ribbon of film to a similar impression of the Leicester Square Odeon in the opposite corner.

Across the design is written in large letters: "Films from Leicester Square come straight to Old Kent Road."

Of course they do—and to other first-run Odeons; but the point is that Mr. Hann has found that a number of potential patrons had the habit of "going up West" to see the latest talkies, and he felt that something was needed to get them to his pay-box instead!

I.T.L.A.

SLOGANS always catch the public's eye quickly. Look how everyone knows that "Coughs and sneezes spread diseases" or "Is your journey really necessary?"

To exploit "And Now To-morrow" (Paramount), W. Wayling-Smith devised a slogan to give publicity to the star in the film. Newspaper ads. and posters carried "It's That Lad Again."

Metamorphosis

I WAS much impressed by the improvement which can be made in the appearance of a kinema by a determined and energetic manager.

It was little more than a year ago since I first visited the East Sheen Odeon-Empire, a few days after Capt. Henry Kerr had taken over as manager. I went there the other day and was surprised to find how much brighter and more attractive he has made the front of the building and the foyer.

It was difficult to put one's finger on any major improvement. The effect had been achieved by a general clean-up, rearrangement of the lighting and the publicity arrangements, removal of several "eyesores" and attention to a number of details. The general effect was almost startling!

This display was arranged in the Sheffield Central Library by Frank Bradley to advertise SONG TO REMEMBER (Columbia) when it was shown at the Regent (G.B.). Bradley organised several other stunts for the film.

Capt. Kerr deserves credit for hi efforts, which represent an example t those managers who are prone to le things slip.

Cycles of Slashing

I WAS talking the other day to a experienced showman and happene to mention seat-slashing!

He offered the interesting theory tha this is far worse on Sundays than o week days—why, he does not know.

He affirms that for six days of th week his public will come along and si through a show in a perfectly orderl manner; yet on Sunday the same peopl roll up and start to cut the seats damage the fittings and generally mak themselves a nuisance.

Have you noticed this?

Lace Work

WOOLF SAUNDERS made a splas with his publicity for "Arseni and Old Lace" (Warners) at the Mil End Empire (A.B.C.). He had slogans and teaser phrases fixed up all ove the theatre and added a "period" an mystery air by getting lace curtains fo all the glazed entrance doors facing th street.

This was all right, but the sequel i that these flimsy frillies looked so wel that he kept them as more or les permanent decorations. It is not ofte that publicity material for one film ca be used as a permanent embellishment of the house.

First Attempt

HERE comes a new recruit. It i F. C. Iverson, manager of th Odeon, Woking, who says: "My mai reason for doing so is the starting of your competition, which filled me with eagerness to take part."

There are many more like you, Mr. Iverson. My daily letter-bag is full of letters from enthusiastic showmen, all submitting ideas.

For his foyer display for "Something for the Boys" (20th-Fox), manager Iverson got his local artist to build a life-size cut-out of the [illegible] blonde. This looked well stood against a large mirror. At either side were portraits of soldiers—cartoon impressions, white on black. They bore the caption, "The Boys."

Constant Worker

SEVEN large factories in Carlisle displayed posters and cards in their canteens and works entrances, advertising "The Constant Nymph"

HOTEL BERLIN
2,000 BEDROOMS

Bold poster put up by A. Baylis at the Regal, Chesterfield, as part of an extensive stunt for HOTEL BERLIN (Warner).

(Warner) when it was shown at the Lonsdale (A.B.C.). The publicity was arranged by the manager, Edward Tyson.

There were also posters announcing prizes for the girls with the most "constant" attendance record, including punctuality at work.

This competition was extended to eight of the largest stores in the city.

Personal Story

PERSONAL ads. in the local newspaper helped to exploit "Laura" (20th-Fox) at the Odeon, Hinckley.

Manager E. Martin Taylor arranged with the editor for a series of ads. to appear from "Laura" to "Waldo," alternating each time and written round the story of the film, finishing the series with "Laura will be pleased to meet you at the Odeon next week."

The source of these adverts. was kept a secret and it was not long before all sorts of rumours circulated as to the identity of "Laura."

"This simple teaser advertising sent the receipts far above my expectations and cost but a few shillings," Taylor comments.

Frames for Fans

THE other day I happened to look in a picture-framer's window and saw some specimens of his stock. I noticed that several postcard-size frames were filled with stars' portraits.

It occurred to me that local exhibitors were missing a golden opportunity to boost their programmes.

The stars shown in the frames had obviously been picked at random, but why shouldn't one of the local showmen have made an arrangement with the owner to place portraits of the players appearing in the current week's films in the frames with additional publicity.

It's a worthwhile idea. In nearly every town there are shops that occasionally have displays of picture frames. Get those frames filled with star portraits and, of course, make sure the shopkeeper gets his fair share of publicity.

Concurrent Runs

A NUMBER of tie-ups with women's and men's outfitting shops was a feature of the publicity put out by managers Cowgill and Ogden, of the King's and Whiteladies, Bristol, for "A Man from Morocco" (Pathé), which they had on a concurrent run.

Boards, artistically painted and suitably worded, were used, and on them were stills and photographs of the two stars. The boards for use in men's wear shops stressed Anton Walbrook's name, while those used in women's shops featured Margaretta Scott.

Churches Help

THIS idea from Edward Tyson, manager of the Lonsdale, Carlisle, is in keeping with the atmosphere of 20th-Fox's "Keys of the Kingdom."

Knowing the picture to be the life story of a Catholic priest, he contacted all Roman Catholic churches and schools in Carlisle and had the services for the week of the principal chorister of Our Lady and St. Joseph's Church, who gave a prologue to the picture.

The stage was lit in subdued purple and the choir sang Gounod's "Ave Maria." The climax to the prologue came when a Cross appeared above the singers' heads.

In the vestibule, Tyson displayed a flag which flew on the bonnet of Field-Marshal Montgomery's car through the desert campaign from El Alamein to Italy. A notice told patrons that Monty "Received the Keys" of the principal cities captured *en route*.

Newspaper Leaves

NEWSPAPER was used by Ken Rowland, of the Weston-super-Mare Odeon, to make artificial leaves. They formed part of a display for "Wilson" (20th-Fox).

BING CROSBY Pennies from Heaven

Colourful set piece for PENNIES FROM HEAVEN (Columbia), designed by R. Hill, at the Opera House, Coventry. Records made by Bing Crosby were played through a concealed speaker.

I liked the idea because it showed originality. The entrance to the kinema circle is surrounded by a glass archway. On either side of the arch he got the staff to paint designs of the American flag. The top of the arch carried a festoon of paper leaves, draping the boldly printed word "Wilson."

The Low Down

ONE of the simplest and most effective prologue advertisements that I have heard for some time was carried out by Keith B. S. Hann, general manager of the Odeon-Astoria, Old Kent Road, for 20th-Fox's "Something for the Boys," with the assistance of his projection staff.

The film trailer was screened in the usual way up to the title: "Next week." Then the screen was raised a short way to show a pair of dainty feminine legs walking across the stage behind it in a spotlight beam and against a black background.

A scenic piece, representing the back of a 'bus, was at one side of the stage. The legs mounted this as the screen was lowered to its usual position and the rest of the trailer was shown.

The owner of the legs was one of Mr. Hann's patrons, who agreed to put on the act. The "break" in the normal trailer was made by a length of opaque film, so that nothing appeared on the screen while it was raised.

Demobbed Manager

ONE manager back in our ranks, F. J. Knipe, was discharged from the Army on medical grounds a short while ago. He has taken over the Queen's Cinema (A.B.C.), Cardiff.

He's got off to a good start to get his Showmanship Certificate by sending me details of a pin-up girl competition that he ran in connection with "Raffles" (New Kealm).

He had 250 entrants for the contest. That's quite a number for any town.

Good luck to you, Knipe, and keep working at those publicity stunts.

For Millions

MARCONI gave millions music! That was the slogan used by W. J. Joy at the Ritz (A.B.C.), Gateshead, to put over Metro's "Music for Millions."

Inside the foyer he has a static publicity proscenium. This surrounded a backdrop of light coloured letters against a dark background. The backdrop carried the slogan, a design of wireless transmission masts, and the film title. The proscenium was painted with slogans, such as: "A picture in a million."

This in itself would not have been the type of display to satisfy manager Joy —or any discerning showman.

He got a loudspeaker, concealed it behind the display and plugged it into his radio. He kept tuned into some musical programme, and as patrons entered the foyer they saw the display and heard the music.

Old Screen

SOME weeks ago Douglas Whiteley, manager of the Pavilion, Aylesbury, came across an old screen and decided that it could be put to more useful purpose than collecting dust at the back of the stage.

He cut it into 6-ft. squares and then tried his hand at some art work.

A few days later he had a display in the vestibule for "Together Again" (Columbia). This consisted of the 6-ft. square screen backcloth, with a

Miss L. Watt, manager of the Florida (G.B.), Glasgow, was responsible for this window display for Eagle-Lion's MADONNA OF THE SEVEN MOONS.

proscenium arch, 18 in. in front, painted in black, silver and orange.

The sides are covered with black felt to form a box, and illuminated from the inside.

A good point about this old screen is that it is possible to paint out one display and use the material again and again.

Treasury

A DISPLAY was arranged by manager Jack Edmundson in the foyer of the Regal (A.B.C.), Grimsby, for "Frenchman's Creek" (Paramount).

When sorting out lumber he thought it would be possible to use some of this in creating a collection of "treasure."

A brass-bound travelling chest was overprinted "Treasure," and an empty beer cask was marked "Kum," a keg marked "Gunpowder," a wooden box, "Gin," and a sandbag, "Gold," added to the display.

Exploitation Controller

AUBREY BUSTIN, who recently completed two years with Columbia, and who has now been appointed exploitation controller to RKO-Radio, will be well known to KINE. readers.

He has been a member of the Company of Showmen for many years and was runner-up in the Showman's Championship in 1937, when he won the small shield for the most consistently high showmanship of the year.

Furthermore, he holds seven certificates as a Member of the Company.

Bustin has been a showman most of his life; he started as a projectionist with Biograph before the last war. He managed for Shipton and King for 14 years, and was with a number of circuits before going to Columbia on the exploitation staff.

Bob Wolff, head of RKO-Radio, has now formed an exploitation department with Bustin in charge, and KINE. readers playing Radio pictures will soon be hearing from him.

"Good-Morning"

LAST week I had cause to 'phone P. A. Fowler, of the Trocadero (G.-B.), Elephant and Castle. I was greeted by the Troc. 'phone operator

STABLEFORD ALL-METAL SCREENS LTD.

We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Lands End.

1, STEBBING STREET, LONDON, W.11
Phone : Park 7682

The Showman On :—

WELCOMING A NEWCOMER : HE BROKE A RECORD : PUBLICITY FROM BOOKS

with "Good morning. Trocadero kinema at your service."

That's good—civility of this kind is scarce to-day, and that polite voice must help a lot to create good will.

By the way, the Troc. recently had a stage show put on by members of the Forces. S. Place and his projection staff did well with lighting effects.

A couple of weeks ago I commented on the Troc. monthly programmes. I understand that from the sale of these £21,701 has been given to the "Woollies for the R.N. Fund" since the war.

The June issue has a full colour Victory design.

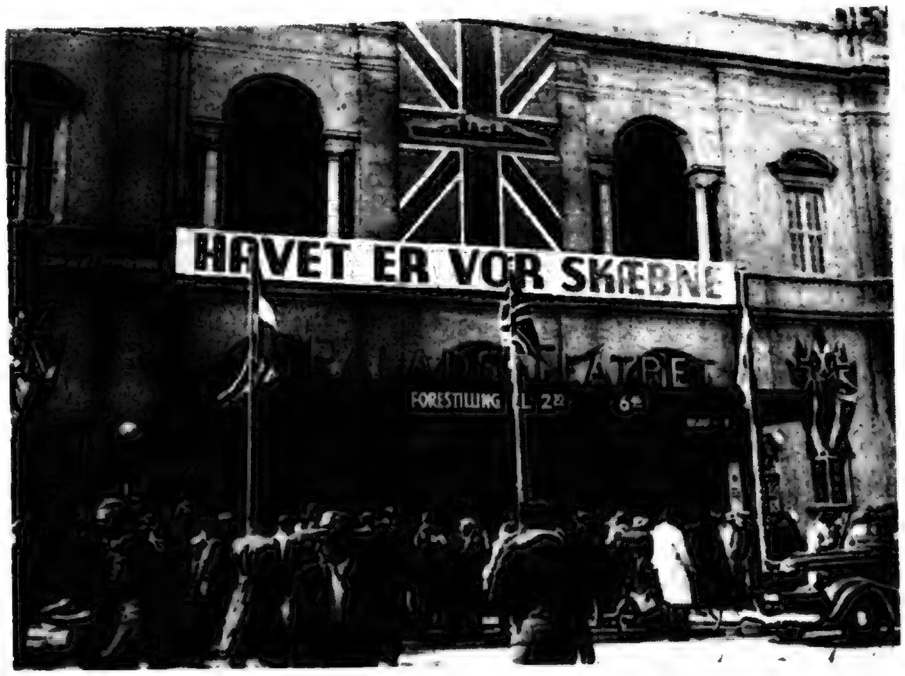
A Great Book

BOOKS can provide a good publicity angle for some films. This is how E. V. Walls tied-up "Summer Storm" (U.A.) at the Clifton, Birmingham.

The display consisted of a background of a country scene, with stormy sky and rainbow, and cut-out title letters.

There was suspended in front of the backcloth a large cut-out book and a strip of linen painted to represent a length of film on which stills were fixed.

Below this a poster read: "A great book, now a greater film." The display was illuminated from behind.



This is how the management of the Palace, Copenhagen, put over the Danish premiere of IN WHICH WE SERVE, an M. of I. release in that country, and (below) a shop-window display at Bradford for Paramount's AND NOW TOMORROW when it was shown at the Odeon.

Splashes of Colour

ON the side wall of the Finsbury Park Odeon-Astoria, five frames are used for displaying D.C. bills. When I passed by recently I could not help noticing that the five posters there were all different from each other in design, colouring and arrangement.

The result was that each stood out from the others and monotony was avoided. Had they all been similar fewer people would have noticed them.

By the way, it will be a good thing for manager Chris. Wood when the street air-raid shelter built near by has been removed. It is not only an obstruction, but it spoils the view of the kinema—and particularly of these advertising sites.

"I Want to Try"

HERE'S a newcomer who says: "I've been reading about your KINE. contest and would very much like to try my hand."

He is Vernon Hunter, manager of the Regal (Odeon), Coventry, who tells me how he keeps in personal touch with his patrons.

One of his ideas is a notice displayed in the vestibule, reading: "Lost property! Don't worry; it may be in the office. Call and have a chat about it with the manager."

He says that a number of people come to see him, and if he is unable to help them he does at least get to know some of his patrons personally.

A Lost Chance?

REPORTS of showmen's efforts to exploit "Blithe Spirit" (G.F.D.) are not all in yet; the production is not an easy one to exploit.

One thing surprises me, however. The film was made by Noel Coward from his popular play.

Coward, who at one time had a reputation for being too "clever" in his work to please the masses, made a success with kinema-goers with "In Which We Serve."

I should have expected showmen to boost this former achievement by stressing the fact that "Blithe Spirit" was another Coward play—and a comedy.

This does not appear to have been the case.

Record Smasher

MANAGERS should always be trying to break the house record, but it can only be done with a first-class film.

I was interested to hear from A. L. W. Tolliday that he broke a record at the Edgware Ritz with M-G-M's "Mrs. Parkington," and all the more interested to find that the record had held out for two years, previous winner being "Yankee Doodle Dandy" (Warner).

West End records come and go; but it is not easy to beat previous figures in suburban and provincial theatres.

Interest Clerics

IT is a pity that there should be any antagonism between the kinema and the Church. The kinema developed out of the stage which was originally sponsored by the Church. Some parsons seem obatinately opposed to the movies.

It is a very good plan to make friends with local religious leaders. V. A. H. Crawley did this by inviting clerics to visit the Sevenoaks Majestic to see the G.-B. Victory News.

In welcoming the guests he said that it was an historic occasion for not only had victory been achieved in Europe, but this was the first opportunity he had had to invite the local clergy to his theatre.

He expressed the hope that the Church and kinema would be able to work harmoniously together.

The more co-operation the better.

Showmanship Flashes

HERE are some more showmen who deserve a mention for their efforts. They are:—

Robert Burns, of the Forum (A.B.C.), Southampton, who ran a contest for "Constant Nymph" (Warner).

K. T. Macdonald, of the Ritz (A.B.C.), Horsham, Sussex, for building a "piano" to advertise "A Song to Remember" (Columbia).

E. C. Guyatt, manager at the Bath Odeon, who was presented with a book by the Mayor "from the citizens of Bath whom he helped to cheer during the black nights of World War II."

E. W. Davis, of the Embassy (Odeon), Gillingham, Kent, who made an imitation parchment poster for Paramount's "Frenchman's Creek" from old linen banner.

V. G. Churchill, of the Golden Domes, Camberwell, for a useful front of house display for "See My Lawyer" (G.F.D.).

H. King, of the Odeon, Dagenham, who got the Stirling Works choir to give a performance to exploit Columbia's "Song to Remember," and for running a contest to find Dagenham's Victory Queen.

Miss L. Watt, of the Florida Cinema, Glasgow, who arranged several shop window tie-ups for "Madonna of the Seven Moons" (Eagle-Lion).

Anthony O'Brien, of the Wardonia, Swanscombe, who ran a VE celebration Night, featuring films and stage show.

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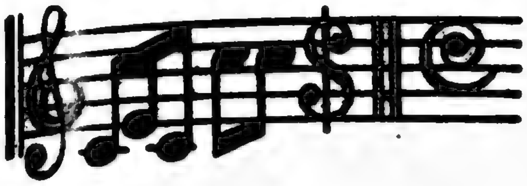

MUSIC AND MUSICIANS

A provincial organist talks about

AUDIENCE REACTIONS AND CO-OPERATION

ORGANISTS in the provinces often find conditions and audience reactions very different from London. Some of these differences were outlined to me by Jack Scott, resident organist at the Ritz (A.B.C.), Nuneaton, Warwick.

Jack has been a kine organist for nearly 20 years. He started by playing music to silent films in America; studied featured interlude work under Emil Velazco, then at the Roxy, New York; and subsequently played on the Stanley Fabian Circuit, New Jersey, and the Warner Circuit.

He was solo organist at the opening of the Johannesburg Plaza.

He has been on war work for four years, but manages to play occasionally at the G.-B. kinema in Cheltenham. Since his release from war duties he has been at the Ritz.

★

Don't Forget the Projection Staff

CO-OPERATION, says Scott, starts at the console and it is his experience that if the organist shows his willingness to co-operate, there are few cases when the manager does not give him a helping hand.

THOMAS DANDO

It is wrong, he thinks, to take up a "senior" attitude towards the projection staff—although hidden at the back of the kinema that staff is a vital part to a successful organ show.

He has very definite views on the subject of audience reactions. For instance, Jack does not agree with the comment made by the organist in a working-class area that he has "to play up to the Bobs," it being no good to answer them back.

Scott says that he is now playing to an audience of workers—and the first interlude he gave them was a classical selection put over without slides or microphone. It was a success.

He thinks that the organists who have difficult tasks with working audiences should try running request programmes.

Scott did this for himself, and was at first surprised to find that his audience was requesting "Dance of the Hours," "Liebestraume," "Orpheus in the Underworld" overture, and "Blue Danube."

I agree with him that a *variety* of good music will appeal to all types of audiences. Few people refrain from enjoying the more popular classics—if they are put over well.

★

How Scott Gives a Show

SCOTT tries to put showmanship into his interludes. He makes frequent use of slides as a medium for coupling his items, and often puts on an interlude of the novelty type.

Last week he ran a musical comedy selection. He put this over by using a microphone to outline the theme of the selection.

G. Boddy manages the theatre, and plays an important part in putting Scott's shows over.

That's how it should be. The fact that Manager Boddy introduced Scott to the patrons from the stage when he started his performances at the Ritz is proof of Scott's idea that managers are always ready to co-operate.

Why shouldn't they? After all a keen showman should realise that his organist is his greatest ally.

*

An Organist Gives a Topical Solo

THERE are two kinds of organ interlude. Both have their uses, according to circumstances. First, there is the kind which does not date; secondly, there is the interlude which is topical and must be fitted to the occasion.

There are times when the alert organist can double or treble his value to the show by presenting a programme which is topical. That is what Elise Granados did at the Enfield Savoy (A.B.C.). Within 10 minutes of the first news-flash of Nazi capitulation she was at the console with a selection fitting the current mood of the public.

★

MISS Granados opened with an extract from the Beethoven Fifth Symphony as a slide was shown of pictures of the Big Three. She followed this with Harry Lauder's "The Lads Who Fought and Won."

To close the show, Miss Granados, using the console mike, invited the audience to stand and sing "Land of Hope and Glory."

Other organists presented similar shows on this occasion. Miss Granados' interlude was closely in the mood of the audience on the declaration of peace, and it was played at the right moment—as soon as the news broke. Manager E. W. Basil had made plans with his organist for the occasion well in advance.

★

TOPICALITY was in evidence at the Watford Gaumont. A stage presentation was put on to celebrate peace, in which organist Tom Dando was featured.

He used slides and Brenograph effects for the show, which was so popular that the local Press published full reports on the event.

ELISE GRANADOS

He Composed a Song For the Red Cross

WILL CROSIER, organist at the Gateshead Odeon, wrote a song to help the kinema's collections for the Red Cross.

He had the song published at his own expense, sold 647 copies and raised £32 7s. for the Red Cross in this way.

A. J. Burl, the manager, was naturally pleased with this effort, especially as it helped to break the theatre's record by £180. A total of £252 was collected for the Red Cross.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR JULY 2 RELEASES

EXPERIMENT PERILOUS
(RKO-Radio)

CERT. A. Length 8,200 ft. Reviewed in KINE. June 7.

STARS.—Hedy Lamarr, George Brent and Paul Lukas.

ATMOSPHERE.—Psychological melodrama, depicting grim duel of wits between a wealthy ego-maniac and a stalwart doctor, who is a friend of the maniac's wife.

ORGAN.—"Jealousy," Tango (Tzigane) (Keith-Prowse).

NON-SYNC.—As organ, played by Boston Promenade Orchestra on H.M.V. C.2861.

THE GHOST CATCHERS
(G.F.D.)

CERT. A. Length 6,150 ft. Reviewed in KINE. July 20, 1944.

STARS.—Olsen and Johnson and Gloria Jean.

ATMOSPHERE.—Spectacular and laughter-packed crazy comedy, with spooky house trimmings and tuneful music and songs.

ORGAN.—"Danse Macabre" (Saint-Saëns). Use piano-conductor part.

NON-SYNC.—As organ. Part 1, on H.M.V. D.B.3078.

THE SUSPECT
(G.F.D.)

CERT. A. Length 7,657 ft. Reviewed in KINE. March 22.

STARS.—Charles Laughton, Ella Raines and Stanley C. Ridge.

ATMOSPHERE.—Crime melodrama set in gas-lit London, dealing with a cat-and-mouse battle between a murderer and a patient Scotland Yard inspector.

ORGAN.—"Prelude 15" (Chopin).

NON-SYNC.—As organ, on H.M.V. D.B. 1272.

THEY WERE SISTERS
(G.F.D.)

CERT. A. Length, 10,299 ft. Reviewed in KINE. April 26.

STARS.—Phyllis Calvert, James Mason, and Hugh Sinclair.

ATMOSPHERE.—Exciting domestic melodrama, built around the tangled lives of three sisters, which runs to the second generation, and shows the effect of parental squabbles on sensitive children.

ORGAN.—"Die Irrfahrt ums Gluck" Overture (Suppé), Boosey and Hawkes. Use piano-conductor copy. Play from the beginning up to C, then cut to E and play to G and back to I (largo).

NON-SYNC.—"The Sisters," vocal duet, sung by V. Anderson and V. Morris, recorded on Columbia D.B.1233.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
			LONDON.			
Tues., June 19	10.30 a.m. & 2.30 p.m.	Century Theatre	Diamond Horseshoe	20th Century-Fox	Betty Grable	—
,, ,, 19	10.30 a.m.	Odeon	I'll be Seeing You	United Artists	—	—
,, ,, 19	2.30 p.m.	Palace	Waltz Time	Anglo-American	Carol Raye	—
,, ,, 19	10.30 a.m.	Private Theatre	Five Shorts	G.F.D.	—	—
Wed., ,, 20	10.30 a.m. & 2.30 p.m.	Century Theatre	A Bell for Adano	20th Century-Fox	John Hodiak	—
Wed., ,, 20	10.30 a.m.	Private Theatre	Blonde Ransom	G.F.D.	Donald Cook	—
Thur., ,, 21	10.30 a.m. & 2.30 p.m.	Century Theatre	Nob Hill	20th Century-Fox	George Raft	—
,, ,, 21	10.30 a.m.	Leicester Sq. Th.	Salome Where She Danced	G.F.D.	Yvonne de Carl	—
,, ,, 22	10.30 a.m.	Leicester Sq. Th.	I'll be your Sweetheart	G.F.D.	—	—
,, ,, 22	10.30 a.m.	Private(Theatre	Six Shorts	G.F.D.	—	—
			BIRMINGHAM.			
Tues., June 19	10.30 a.m.	Scala	I Love a Mystery	Columbia	Jim Bannon	A
Wed., ,, 20	10.30 a.m.	Scala	'Frisco Sal	G.F.D.	Susanna Foster	—
			CARDIFF.			
Tues., June 19	10.45 a.m.	Park Hall	Song of the Sarong	G.F.D.	Nancy Kelly	—
Wed., ,, 20	10.45 a.m.	Park Hall	Dancing in Manhattan	Columbia	Fred Brady	A
Fri., ,, 22	11 a.m.	Capitol	I'll be Seeing You	United Artists	—	—
,, ,, 22	10.45 a.m.	Empire	'Frisco Sal	G.F.D.	Susanna Foster	—
,, ,, 22	10.45 a.m.	Park Hall	Leave it to Blonde	Columbia	Penny Singleton	U
			GLASGOW.			
Tues., June 19	10.45 a.m.	Picture House	The Way to the Stars	United Artists	John Mills	—
Wed., ,, 20	10.45 a.m.	Picture House	I'll be Seeing You	United Artists	—	U
Fri., ,, 22	10.45 a.m.	New Savoy	'Frisco Sal	G.F.D.	Susanna Foster	—
			LEEDS.			
Tues., June 19	10.30 a.m.	Tatler	Murder He Says	Paramount	Fred MacMurray	A
Wed., ,, 20	10.45 a.m.	Scala	I'll be Seeing You	United Artists	—	—
,, ,, 20	10.45 a.m.	Tower	Frisco Sal	G.F.D.	Susanna Foster	—
			LIVERPOOL.			
Thur., June 21	10.45 a.m.	Scala	Song of the Sarong	G.F.D.	Nancy Kelly	—
Fri., ,, 22	10.45 a.m.	Futurist	I'll be Seeing You	United Artists	—	—
			MANCHESTER.			
Tues., June 19	10.45 a.m.	Gaiety	Song of the Sarong	G.F.D.	Nancy Kelly	—
Wed., ,, 20	10.45 a.m.	Gaumont	I'll be Seeing You	United Artists	—	—
Thur., ,, 21	10.45 a.m.	Gaumont	'Frisco Sal	G.F.D.	Susanna Foster	—
			NEWCASTLE.			
Tues., June 19	10.45 a.m.	Essoldo	Song of the Sarong	G.F.D.	Nancy Kelly	—
Wed., ,, 20	10.30 a.m.	Stoll	The Way to the Stars	United Artists	John Mills	U
,, ,, 20	10.45 a.m.	Essoldo	Eadie was a Lady	Columbia	Ann Miller	A
Thur., ,, 21	10.45 a.m.	Essoldo	Dancing in Manhattan	Columbia	Fred Brady	A
Fri., ,, 22	10.30 a.m.	Stoll	I'll be Seeing You	United Artists	—	—
,, ,, 22	10.45 a.m.	Essoldo	Leave It to Blonde	Columbia	Penny Singleton	U
			NOTTINGHAM.			
Fri., June 22	10.45 a.m.	Scala	'Frisco Sal	G.F.D.	Susanna Foster	—
			SHEFFIELD.			
Tues., June 19	10.45 a.m.	Union St. P.H.	Dancing in Manhattan	Columbia	Fred Brady	A
,, ,, 19	10.30 a.m.	Cinema House	Out of this World	Paramount	Eddie Bracken	U
Wed., ,, 20	10.45 a.m.	Union St. P.H.	Leave it to Blonde	Columbia	Penny Singleton	U
Thur., ,, 21	10.45 a.m.	Cinema House	'Frisco Sal	G.F.D.	Susanna Foster	—
,, ,, 21	10.45 a.m.	Union St. P.H.	I Love a Mystery	Columbia	Jim Bannon	A
Fri., ,, 22	10.30 a.m.	Regent	The Way to the Stars	United Artists	John Mills	—

"Film Finance Corporation is Unnecessary," says Work Party

Continued from page 3

by the combines insufficient, Board of Trade to consult further with them. Form of trusteeship not settled.

Recommendation 3. Allocation of Studio Space.—First objective must be de-requisitioning. Mr. Dalton favoured Government retention of one studio for producers of non-commercial films.

Recommendation 4. Medium-cost Films.—This a matter of policy on which producers must decide for themselves.

Recommendation 5. Tribunal.—Shelved in favour of Joint Arbitration Body.

Recommendation 6. Technical Training.—Trade gives full support, and B. of T. will contact Ministers of Labour and Education to further the aim.

Recommendation 7. Film Finance Corporation. — Unnecessary. Prospective financial requirements might well come within provisions of finance corporation being set up.

Recommendations 8 and 9. Film Hire.—See under 5.

Recommendation 10. Conditional Booking, and (11) Co-operative Booking. — Consideration whether Joint Arbitration Council should deal with these.

Recommendation 12. Quota.—Left for consideration when new legislation is being framed.

Recommendation 13. Films for Independent Exhibitors, and (14) Screen-time for Independent Producers.

Recommendations 13 and 14.—Pictures for independent exhibitors: Circuit Screen Time for Independent Producers—it was agreed that these problems could not be effectively dealt with either by legislation or formal agreement.

Recommendations 15 and 16. Circuit Bookings.—Proposals impracticable.

Recommendation 17. New Circuits.—See under Rec. 1.

Recommendation 18. Bars.—Left to see how Trade machinery works.

Recommendation 19. British Distribution in U.S.—As Industry making own plans no need for action by Government.

Recommendation 20. Taxation in U.S.—Action has already been taken.

Recommendation 21. Reciprocity with U.S.—The Board of Trade must be initially responsible for action on this proposal.

Recommendation 22. Commonwealth Markets.—Board of Trade matter: investigations pending.

◆

BIRKENHEAD GETS A CHILDREN'S CLUB

The Birkenhead Watch Committee, after withholding consent to the formation of a Children's Film Club at the local Gaumont for two years, has now decided to allow a club to be formed.

The response by the children has been amazing. By Thursday last, when the enrolments, limited to children between the ages of 7 and 14 years, reached 2,000, it was found necessary to close the register. The Chief Constable has indicated his interest in the project. Mothers are being invited to act as voluntary attendants.

Lancashire O.B. Ladies' Day

Mrs. Harold Smith, wife of the managing director of the Queen's, Hollinwood, won the Ben C. Gibbs Cup in the ladies' bowls competition of Lancashire Cinema Old Boys' Association.

This competition, an annual event, is always one of the main features of Ladies' Day.

Members of the association and guests numbered 60. Eighteen ladies competed for the cup, and in the final Mrs. Smith beat Mrs. Shaw (daughter of Fred Stanbury, of Warners) by nine games to five.

After bowls, there was tea and a first-class entertainment.

Mr. Stott presented the bowls prizes to the ladies who earned them.

So successful was the day out that it was suggested the committee of the L.C.O.B.A. should repeat it.

◆

DISSOLUTION: RECORD FOR B. COUNCIL

A film record of the Dissolution of Parliament, the machinery and procedure of holding the General Election, and the meeting of the new Parliament is being sponsored by the British Council for overseas distribution.

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LEICEST SHIRE.—Wanted by Independent C cuit, experienced Manager for super-ki ma; excellent prospects for good man t follow one who has held position of ust for over 25 years.—Details in con ence to T., Box 785, Kinematograph eekly.

WANTED. Chief Operator, Duosonic, auto arcs, tifier; modern show, evenings only, matinée; manager is qualified operat therefore good application only consid ed.—Roxy Cinema, Ross-on-Wye. (Ind endent.)

OPERAT RS, Chief and Second; W.E. sound. Kalee 11; comfortable position.—Appl Manager, Palace Cinema, Aldershot.

CHIEF P ojectionist wanted for modern kinema, Le cestershire; good wages and permanenc —Apply in confidence, S., Box 784, K nematograph Weekly.

CHIEF Operator, Second, Third, wanted for independent kinema, North London; must have good references.—A., Box 767, Kinematograph Weekly.

WANTED immediately, Chief, for Regal Super-Cinema, Banbury; Ross/RCA equipment; comfortable working conditions, with excellent prospects.—Fullest details to Manager. Write or call personally. 'Phone: Banbury 2071.

PROJECTIONISTS wanted; good wages.—Apply, General Manager, Studios One and Two, 225, Oxford Street, W.1.

EXPERIENCED Operator required.—Apply, Metropole de Luxe, Ashley Road, Bristol.

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Cinemas, Regal, Exmouth.

WANTED, Second Operator, capable of taking charge, also smart Third.—Crown Cinema, Wood Street, Walthamstow. (Larkswood 5318.)

SECOND AND THIRD OPERATORS; PERMANENT POSITION. — REGAL, HIGHAMS PARK. LARKSWOOD 1888.

SECOND OPERATOR WANTED IMMEDIATELY, CAPABLE OF TAKING CHARGE; ALSO THIRD OPERATOR.—APPLY IN WRITING, MANAGER, CLIFTON CINEMA, LEAMINGTON SPA.

SECOND Operator required, Essex coast town; accommodation available.—State wages and experience, U., Box 786, Kinematograph Weekly.

JUNIOR Operator required for Tivoli Cinema, Tiverton, Devon; good scope for advancement and good lodgings available.

SITUATIONS WANTED

MANA ER, 20 YEARS' EXPERIENCE, ESIRES RETURN TO LONDON O SOUTH; NOW MIDLANDS; KEEN, ENERGETIC; SALARY OR SALAR AND COMMISSION BASIS.—OFFER TO V., BOX 787, KINEMATOGRAP WEEKLY.

EX-SERVICE Man (late Manager) of two leading Circuits seeks manager s position; knowledge of projection and staff management; young, good appearance; excellent references.—Apply, Q., Box 698 Kinematograph Weekly.

MANA ER at liberty; 30 years' experience (pr jection, booking, publicity); age 4 ; go nywhere; would entertain partnership. H., Box 750, Kinematograph Weekly.

MANA GER, 25 YEARS' EXPERIENCE, DESIRES IMMEDIATE CHAN : GO ANYWHERE; AT PRESE T CONTROLLING 1,500-SEATE ; USED TO SOLE CONTROL.—K., B X 742, KINEMATOGRAPH WEEK Y.

MANA ER desires change; independent or all circuit preferred, where services ba d up by long experience would be appreciated; first-class offers only consider d.—T., Box 761, Kinematograph Weekly.

16-MA —Advertiser, with full knowledge o projection, apparatus and film productio n, seeks post with industrial, education al or similar film unit.—S., Box Ki matograph Weekly.

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£12,500—London. Well constructed and furnished. Seating about 850. Lease over 40 years. 7-day Licence. Takings satisfactory with substantial profits. (C.12)

£13,000—Warwickshire. Important town. Freehold, seating just under 1,000. Splendidly equipped. Present satisfactory takings should be considerably improved under capable and personal management. (C.12)

£27,500—Somerset. No opposition. Really a super show in all respects, erected just prior to the War, occupying a splendid site. This Cinema has been in the present owners' hands since inception and is making satisfactory profits. Sale owing to retirement. (D.33)

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CHIEF OPERATOR OFFERS ONE WEEK'S (JUNE) RELIEF AT SEASIDE TOWN.—WRITE FIRST TO J., BOX 775, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist-Electrical Engineer; over 20 years as such in first-class theatres, and with major circuit for past 6 years, now desires change; maintenance of all equipment at any first-class theatre or any number of theatres; ready and willing to co-operate, but must have authority; minimum salary, £8.—H., Box 774, Kinematograph Weekly.

CHIEF, age 36, 20 years' experience, any projector, W.E., RCA or B.T.H., desires change from 3,500-seater London super to permanent post in Midland area, Birmingham preferred; genuine and competent projectionist and electrician; plenum, stage shows, etc.—Replies to Q., Box 782, Kinematograph Weekly.

CHIEF desires change; 19 years' experience, Kalee, Simplex, BTH Projectors, Kalee, B.T.H., Peerless, Magnarc, W.E., B.T.H , A.W.H. sound; wages £7. —Write, R., Box 759, Kinematograph Weekly.

TO Film Companies. — Ex-Theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks. I am on military service, so please excuse a delayed reply.)

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OUTSTANDING Opportunity.—Cornish Riviera.—Small modern Kinema for sale (Leasehold); low rent; perfectly equipped; excellent business; audited accounts; annual profit over £1,250; price £8,500; no offers, no agents. — Principals only write to P., Box 781, Kinematograph Weekly.

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ORGAN for sale, latest Everett Orgatron, suitable small kinema or concert hall; best over £950. Write, 19, Herga Court, Harrow.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's Dept K.W.), 72, Bridge Street, Christchurch, Hants.

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

FOR Sale, new condition, International Motion Picture Almanac, 1943-44, "Talking Pictures, "Complete Projectionist" (2nd edition), "Stage Lighting."—R., Box 783, Kinematograph Weekly.

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FOR Sale, two Kalee 8 Mechanisms, complete with drive for Western Universal or B.T.H., base-plates and top spoolboxes, perfect condition; £160.—M., Box 778, Kinematograph Weekly.

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PATENTS

THE Proprietor of Patent No. 543,906, "Improvements in Theatre Tickets," and Patent No. 536,296, "Ticket-Issuing Machines," is desirous of entering into arrangements by way of licence or otherwise, on reasonable terms, for the purpose of exploiting the inventions and ensuring their practical working.—Address communications to J. E. Evans-Jackson and Co., 49, Albert Hall Mansions, Kensington Gore, S.W.7.

(Many Advertisements unavoidably held over)

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June 14, 1945

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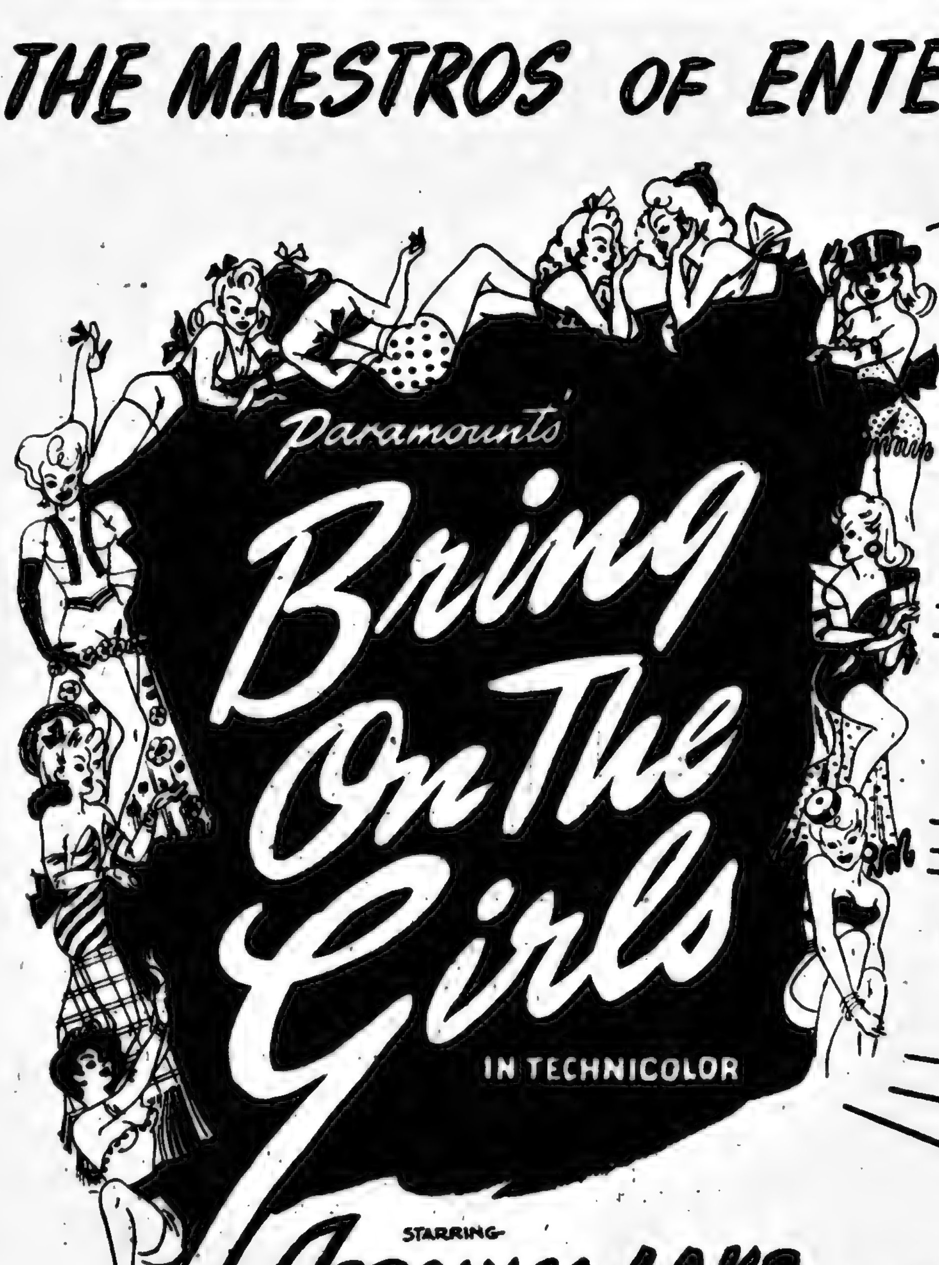

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VOL. XI JUNE 14, 1945 No. 119

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93 Long Acre, W.C.2
Telephone: Temple Bar 2468
Acting Editor: James Benson
Advertisement Manager: R. E. Southworth

Observations

WITH the cessation of hostilities in Europe and the consequent removal of a large number of restrictions which the safety of the realm necessitated, the desire of many people for a return to the ample days of pre-1939 is greatly increased. The wish to expend a larger sum than is allowed at present on the preservation of property is prominent in the minds of all owners, whether of domestic or business premises. A larger allowance for this purpose is greatly needed together with more labour to carry out the work.

Certain Scottish centres are pleading for an increase in the amount of light allowed. They are early on the scene, for during summer months Scotland is in very little need of light except in darkened auditoria. A plea made now may have its results as darker evenings come, and the removal of the present restriction of one watt to one square foot of floor space would be welcomed everywhere.

It is hoped to include in next month's IDEAL KINEMA an article by a lighting specialist on the important subject of securing greater illumination from a given expenditure of current. This will give figures of lumens available from new lighting units and, whether or not a greater allowance of current is made by the authorities, will greatly assist readers in solving illumination problems.

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THEODOLITE.

RE-PAINTING EXPOSED WOODWORK

The Importance of Skilled Craftsmanship

By ELLIOTT HAMMETT

ALTHOUGH at the present moment there is very little labour available to carry out repairs and decorations of kinema property, some attention ought to be paid during the coming summer months to arresting the deterioration of buildings, at least by the application of two or three coats of paint upon such woodwork as has been exposed to the weather without attention during five summers and six winters.

In those districts which have been free from the visits of incendiary and explosive-dropping 'planes the problem of restoration is free from the complexities which attach to places where woodwork has been burnt or blistered, window and door frames weakened by charring or blast, or surfaces damaged by glass fragments embedded in them.

Preparation of Surfaces

Painting, like every other activity in building, needs to be carried out by the possessors of practised hands and conscientious trained minds. Too often it is held that anyone can apply paint given the necessary tools, but it is not enough to smear paint over a surface; it needs to be thoroughly worked in by diligent brushing, especially after a period of neglect. Previous to the painting, too, the surface needs preparation—the use of a blowlamp or a solvent of old paint; of a stiff steel scraper to remove glass fragments lightly embedded; of a putty-knife with which to fill cracks; or, where damage is deep through charring or gashing from bombardment consequent upon explosion, the skilfully used tools of the joiner to provide new sections or surfaces.

There is, further, the possibility that the heat from a fire near at hand may have caused resin to exude from knots and flaws. This must be removed and the source of exudation scraped and plugged. Knotting—two coats—must be applied before painting to ensure no blemishes appearing on the finished surface.

A Task for Tradesmen

The importance of employing trained craftsmen with ability to deal with all problems of painting is emphasised in many places in a very useful booklet of 66 pages entitled "The Painting of Buildings," No. 5 of the Post-War Building Studies published for the Ministry of Works by His Majesty's Stationery Office at a shilling. The subject is extensively treated in the booklet, which also contains illustrations of surfaces upon which paint has refused to "take" owing to faulty preparation. Emphasis on the need for painting to be carried out by craftsmen is also laid in a pamphlet issued free by the Department of Building Research, which deals largely with restoring surfaces after damage by war or explosion.

The Building Studies booklet states that the Committee entrusted with getting out the Report feels "compelled to emphasise that painting is a skilled occupation in which there is a vital need for operatives who have been properly trained. There is much semi-skilled labour engaged in the painting trade which, though adept in certain classes of work, has not the fundamental knowledge necessary for painting operations in their widest sense."

Yet, of course, at a time when craftsmanship and labour are only so sparsely available, the owner of premises needing painting for pure preservation of property must resort to the employment of whatever "semi-skilled" labour can be supplied by his contractor. Given the oversight of a job by a competent craftsman who can induce those under him to carry out instructions much indifferent work can be avoided.

Paint Inequalities

The problem of obtaining experienced personnel to carry out necessary work is added to by the fact that many of the high-grade constituencies of paint which were easily obtainable in pre-war days are not at present available and will not be available for some time to come. This necessitates the use of paint composed of material which will not produce the same result in appearance or durability. This is a drawback which must be faced, and the "life" of an application of paint recognised as of shorter duration.

The suggestion is made in the booklet mentioned above that in specification of paint quality a list of not less than three proprietary brands of paint known as suitable for the purpose should be listed, and that it be required that the paint selected be applied in accordance with the instructions supplied by the manufacturer to ensure its most effective use.

Continued on page viii

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LAUGHTER IN THE QUEUE

Selected Excerpts for Waiting Patrons

By H. W. HASTINGS-HODGKINS

A PUBLICITY angle which does not seem to receive the attention it deserves in the kinema field is that of giving the prospective purchaser a sample of the goods—or of the effect of the goods on other who *have* purchased.

By this I do not mean that a miniature screen and sound apparatus should reproduce a sample of the programme in the vestibule—although this is an interesting line of thought!—but simply that during the screening of a humorous film the "'arty larfter" of the satisfied patrons within might have considerable publicity value if relayed to the vestibule.

The organ interlude might be another fitting subject for such a relay, as might a purple passage from the feature, either verbal or orchestral.

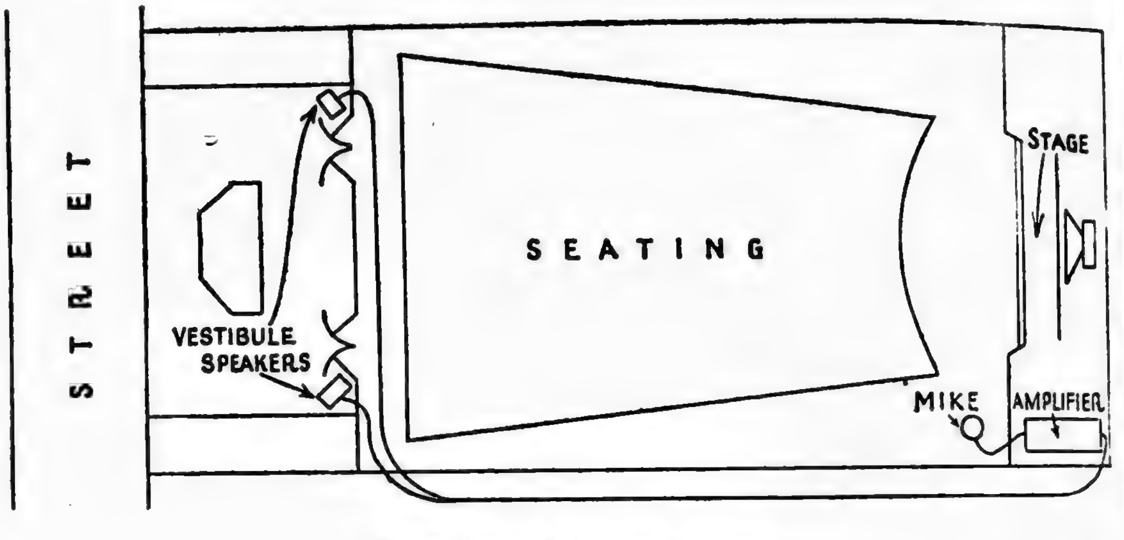
An outline of a comprehensive public address apparatus to attain this end, amongst many others, has already appeared in these columns. Something much smaller, however would fill the bill for a simple relay of sounds from the auditorium.

In our sketch we have shown how the "laughter" stunt might be worked. It looks simple enough, but certain basic essentials must be borne in mind, if the experiment is to have a chance of success.

Locating the "Mike"

In the first place, as to the location of the microphone: this should face the audience, but be screened from direct sound from the stage. This is a "must," since we do not want clearly to relay the "gags" themselves, but simply the "laughter off patrons" which results from them. The corner position shown would be suitable in most houses.

The amplifier should be as near as possible to the mike. If long leads have to be run to the vestibule it is far better for these to be loudspeaker leads rather than microphone leads. Unless special techniques are used a long microphone lead picks up a lot of "hum," but a long loudspeaker lead does not. If a good conductor, such as power flex, is used for the loudspeakers, very little power will be lost over the length of a normal auditorium.



Wiring diagram of scheme suggested

The Amplifier Type

A small amplifier is quite man enough for this job. I would suggest a 15-watt universal type as being suitable, driving about two 8 in. or 10 in. cone-type speakers in box baffles. Too much volume is undesirable. The ideal is gently to stimulate the ear of the passer-by, but not to rouse the whole neighbourhood, including the local authority!

In the case of a relay of organ music, no hard and fast rule for the mike location can be laid down. The organ chamber is *not* the place for it, but rather some situation where the full organ tone can be heard as a whole, enhanced by the acoustics of the building. Sometimes a lighting trough or ventilator in the ceiling can be used, but fan ducts should be avoided, otherwise nothing much more than the beat of the fan will be heard.

If it is desired to relay intelligible excerpts from the feature itself it might seem that the best way would be to link up the vestibule speakers with the film reproducer amplifier. This is not the case, however, even if the reproducer equipment is owned by the exhibitor and not covered by a service agreement. A well-designed reproducer sound equipment is a balanced arrangement and to tack on a few extra speakers might upset a lot of things, apart from the risk of breakdown of the main equipment through faults developing in the added circuits.

By far the best way is to use the simple public address outfit we have described, but to suspend the microphone, in this case, between the reproducer system loudspeaker and the screen. If really good results are desired, and a two-way stage loudspeaker system is in use, a microphone in front of each section of the system would be desirable, the outputs from these to be mixed at the amplifier for best results.

LICENCE FOR 105 SEATER

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A hall built in 1942 and used hitherto exclusively for instructional screenings to the Home Guard, Civil Defence and other organisations has been granted a full six-day kinema licence and a music and singing licence, despite opposition from a kinema established some years ago.

The hall is at Stourport, a Worcester town of 5,949 inhabitants, and has a capacity of 105. The opposition kinema, the Hewen, has 500 seats and is one of the C. S. Joseph circuit.

The applicant for the licence of the C.D. hall was Henry William Osborne.

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CONCRETE ROOFING TILES

New B.S. Specification

THE British Standard Specification for concrete plain roofing tiles (B.S. 473) has just been revised to bring it up to date for post-war building and to provide standards for the necessary fittings.

The size of the tile has been specified at 10½ in. by 6½ in. The thickness and camber have also been covered, together with colour, nibs and nail holes. Transverse and the permeability tests have been specified.

The section on fittings covers eave tiles, top course tiles, one and a half tiles, hip tiles, valley tiles, ridges and vertical angle tiles. In addition to giving the dimensions of these fittings, it specifies that they should conform to the standard quality for plain tiles and should be of the same colour, surface and camber to match the tiles with which they are laid.

The breaking loads prescribed in the transverse test, while satisfying all requirements of the user, are those which properly made tiles may be expected to equal or exceed. The wet test being the more important is made obligatory.

Permeability Test

The object of the permeability test is to ensure that the tiles are free from flaws and have a reasonably dense structure.

The question of resistance to frost was carefully considered, and taking into account data on the frost resistance of concrete and the fact that no records were forthcoming of injury to well-made plain concrete tiles by frost during long periods of exposure, it was felt that if the specification were so framed as to secure a strong and impermeable concrete, the freezing test would not be necessary. The limit of permeability has been placed at a low value in order to secure this.

In regard to fittings, attention is called to the fact that all measurements, particularly of dihedral and angles other than 90 deg., have been based on tiles of ½ in. thickness and with a camber of ¼ in. Makers of thicker tiles or tiles with a greater camber may need to vary these measurements slightly so as to obtain the best appearance on the finished roof.

Glazing Code of Practice

The British Standard Code of Practice for the glazing and fixing of glass for buildings (B.S. 973), has just been revised to bring it up to date.

The chief items that have been modified are those relating to glazing on stone-work, concrete or brick-work; green-house glazing; and mastic fixing for exterior work where a definition of expansion tape has been added.

In the clause relating to cover strips, the requirement has been included that insulation should be provided to prevent any strain being set up in the glass.

A B.S. specification, recently published, covers cast-iron straight pipes with spigot and socket or turned and bored joints which are manufactured by the centrifugal process in either metal moulds or sand moulds. It corresponds generally to B.S. 78-1938, which covers vertical cast pipes.

Copies of these British Code of Practice can be obtained from The British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. each post free.

TORQUAY BURLINGTON

New Roof Approved

Torquay Corporation approved a modified plan for the reinstatement, after fire, of the roof of the Burlington kinema, Union Street, on behalf of Associated British Cinemas, Ltd., subject to the proscenium curtains being treated with a fire resisting solution and the existing exits on to Pimlico being maintained.

POST-WAR IMPROVEMENTS

Middlesex Surveyor Gives Notice

IN his annual report to the Middlesex County Council the County Surveyor includes the following comments dealing with kinemas.

The general standard of structural maintenance, although below pre-war level, has in the majority of cases been as high as could be expected under the existing difficulties as to materials and labour available. Electrical installations have been inspected at least once during the past year, and, generally speaking, they have been maintained satisfactorily.

Sanitary Inspections—The usual annual reports have been received from local authorities after inspection by their sanitary inspectors of the lavatory arrangements, and, except for a few minor matters which are stated to be in hand, there is no adverse report.

Fires.—During the year there have been six cases of fires occurring at kinemas, but only one of these has been at all serious.

Post-War Improvements.—Your Committee has given notice during the war to a number of licensees that after its conclusion certain improvements must be carried out. In view of the continuing scarcity of labour and materials it is not likely that these improvements can be commenced during the present licensing year, but the licensees affected have been notified that the committee will, when considering the renewal of the licences at its annual meeting in May, 1946, expect proposals to be submitted for dealing with these matters. There are also a number of cases where non-synchronous apparatus has been permitted to be placed in kinematograph enclosures for the war period, and this will be allowed to remain until the annual meeting in 1946.

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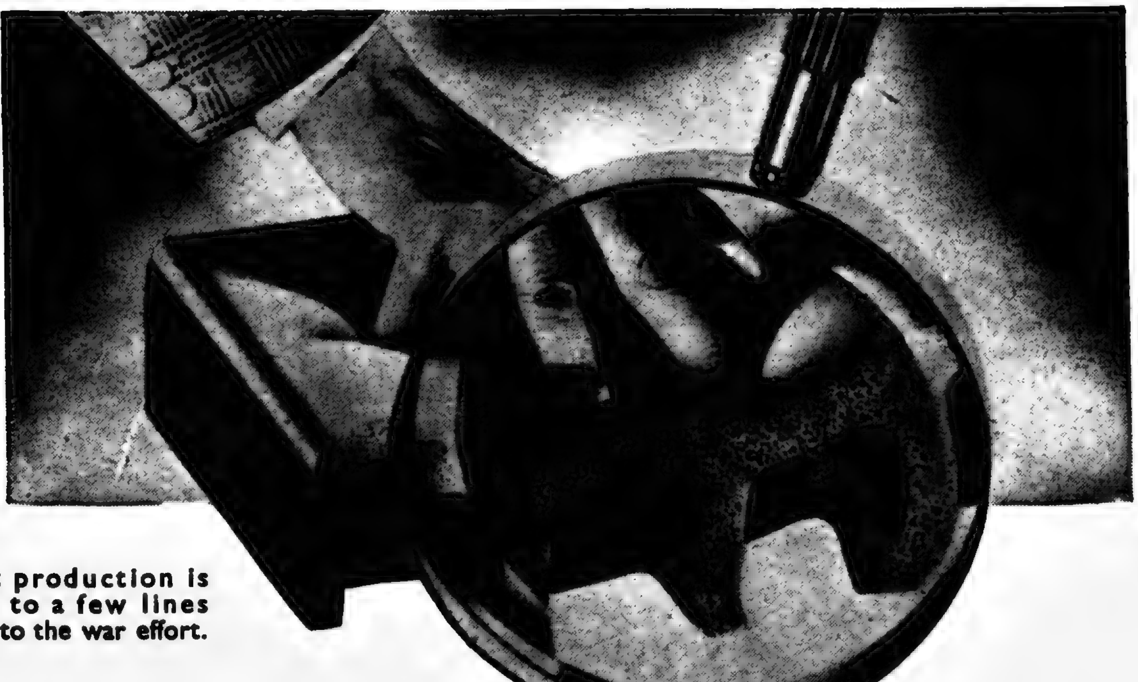

Present production is limited to a few lines essential to the war effort.

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NEW LEASE OF LIFE FOR DEPLETED TORCHES

Novel Depolarising System

CAN a dry battery be recharged? Most people are aware of the fact that heat temporarily revives the flagging cell, while some of us have, contrary to the text books tried the effect of applying a current to the cell. It appears from the work of the Multilite Co that the reason that this latter recharging method did not work was probably due to insufficient current being used.

Actually, of course, recharging is the wrong word. The average dry cell contains ample active material for a very long life, but as the cell is used the positive element is quickly polarised by by-products. What must be done is to get rid of this polarisation, which is effected by means of a current of round about 0.8 amps.

Auditorium Rectification

During the past five years a number of kinemas have been equipped with a "Multilite" system. This includes generally one rectifier unit and as many charging units as may be required. The rectifying unit is placed in the auditorium, and the necessary number of charging units are placed in convenient positions in the hall, each connected to the rectifier. Since the consumption of the latter is about 6 watts—too low for the meter to read—most authorities will allow this to be wired in rubber.

I have myself tried the effect of a depolariser. Leaving the lamp switched on until the light was quite dim, the torch was placed on a depolarising unit for one minute only, and at the end of this period the light was again as bright as from a new battery.

A Wooden Torch

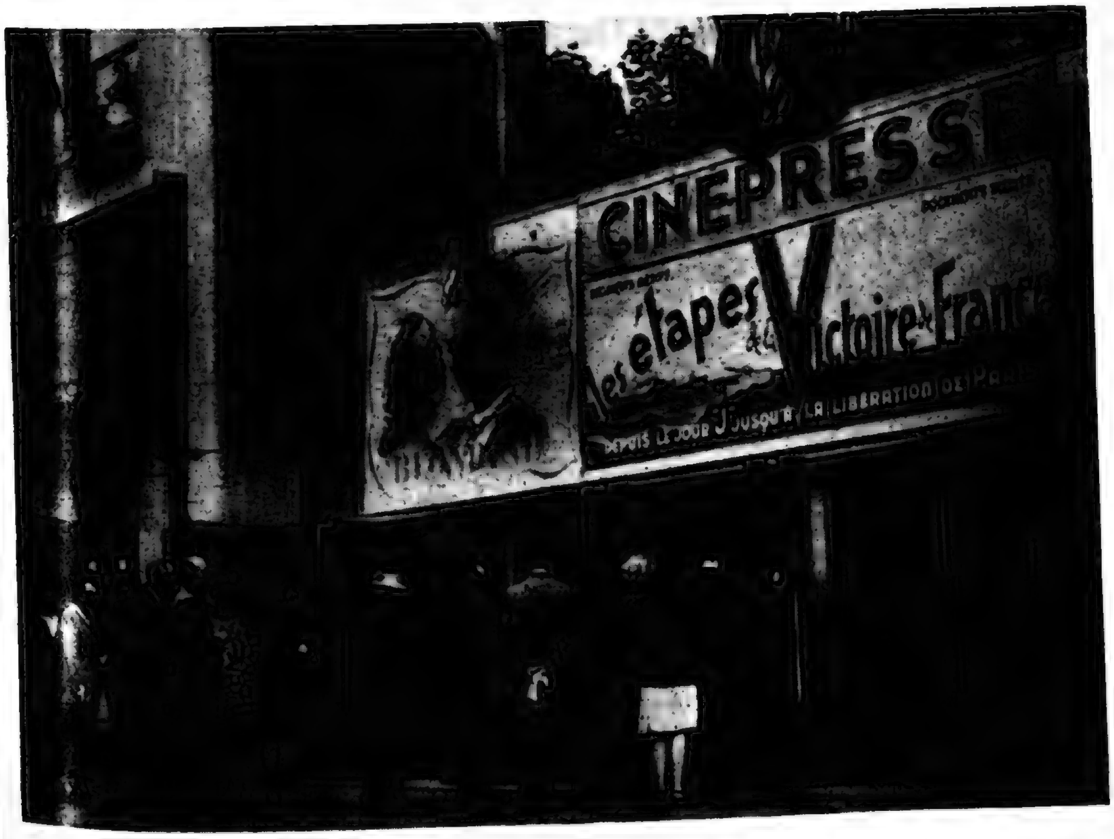
A feature of the system is that the charging or depolarising of the cells can be carried out by the usherette without removing the battery from the torch. Depolarisation is effected merely by placing the torch on the charging unit, the pins of which make direct contact.

This implies, of course, that in some way the connections to the two poles must be brought within reach of the charging connections. Originally this was effected by fixing a band to the outside of the metal case, connected to the positive pole of the battery. This, of course, had the disadvantage that if the torch were placed on the metal surface the battery would quickly short-circuit. A new type of torch has therefore been specially designed which strangely enough is made of wood. Two holes in the case permit the charging pins to make contact with the battery terminals. A feature of the torch is the substantial construction of the switch—usually the weakest part—and the adaptability of the whole torch case to overhaul, which can be carried out at a nominal charge.

Mr. Becker, the Multilite engineer, showed me some of the correspondence from a number of kinemas, and notably from the three major circuits, fully confirming his claims for the economy effected. From the figures given in these letters it appeared that the life of a torch battery can be lengthened from a few days to as many weeks. The economy effected ranged from 80 per cent. to 90 per cent. Multilite installations are equally adaptable to kinemas using three torches, and to those using as many as 24.

R. H. C.

Memories of pre-war days and visions of post-war possibilities are awakened by this picture of the floodlighting of the Kelburne, Paisley, on V E night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SERIOUS FAULTS IN MUSICAL PROGRAMMES

Where Programme Builders Blunder

By a PATRON

ONE needs to be a trained musician to assess fully the merits or otherwise of the performance of a kinema organist or the value (or lack of it) of the selections played over the non-sync. apparatus during those parts of the performance when the projectors are not in use.

The proportion of skilled musicians in any audience is probably small, but that does not mean that the majority of those who have paid to see the programme are willing to enjoy whatever sounds are thrown at them from the screen. When the interval music is poor most kinegoers would probably not be able to say what is wrong with it, but managers would be surprised at the number who felt vaguely that something was amiss.

Who should be Responsible?

Those houses which have an organist are fortunate in possessing the services of someone trained to detect musical faults and, if given the chance, to rectify them, but the majority of kinemas lack this advantage and the non-sync. music is left in the hands of the manager or projection staff.

Although some managers have a knowledge of music, many have not, and my experience is that projectionists are usually quite ignorant of even the elements of the art.

For the benefit of these people, I offer the following comments on some of the more frequent errors which mar our shows.

Where Programmes Go Wrong

Of all the many mistakes which can be made in the presentation of recorded music and which exclude musical faults as such, I have listed the following eight because they seem to recur with greatest frequency:—

1. Too much music.
2. Failure to suit the records either to the class of district in which the hall is situated or to the films to be screened.
3. Use of old, worn records.
4. Too much sameness in the type of records chosen.
5. Unsuitable sequence of records.
6. Over-loud reproduction.
7. Inartistic change-over to films.
8. Unsuitable lighting effects.

I do not profess that these are in order of importance.

Continuous Performance

Let us consider each in greater detail. There are many theatres where it seems to be considered a crime for the audience to sit for an instant without some kind of sound being bumped out. Constant noise, even very beautiful noise, can be as much an annoyance as none, and occasional breaks in the web of sound (particularly after an exceptionally noisy film) can be a positive relief to tired ears, as well as a useful contrast in the performance.

Probably because of the circuit system which admits of little or no individuality as between one hall and another, or perhaps (in the case of some independents) because of lack of musical taste on the part of whoever picks the records, it is not uncommon to hear low-grade swing played exclusively in a high-class residential district. This is as bad as (or even worse than) giving industrial or rural audiences the more esoteric compositions of the long-dead masters. The latter is not understood by most of those who hear it; the former creates disgust and annoyance. Moreover, how incongruous it would be to play "Pistol Packin' Momma" before screening such a film as "Between Two Worlds"! Interval music ought not to clash with the remainder of the programme, even if it does not actually match up with it; yet I have often heard inequalities of this kind.

The music page of the KINE. is not studied by *every* manager, I fear.

Wrong Records

The use of worn records is a matter which calls for little comment. There is only one cure—to get fresh ones. It should not be difficult, if funds will not run to the purchase of new discs, for the showman to make an amicable arrangement with the local music dealer to borrow or hire records in return for an advertising slide.

Fault No. 4 is somewhat related to what I have already said about wrong choice of items. Few people like all jazz or all swing, just as children, though fond of sweets, would expect something else for their regular meals. Variety is as important in the music offered to audiences as in the films screened, the publicity put out, etc

The next error follows logically from the above. It often happens that an organ rendering of, for example, Handel's Largo is immediately followed by an ultra-screechy recording of the latest Duke Ellington "classic." The things are poles apart, and should not be jumbled in that way. By all means try all types, but separate them by discs offering a less violent contrast.

Of over-loud reproduction (whether from the non-sync. or the sound track), so much has been written in the IDEAL KINEMA and the KINE. that I forbear to add to the topic. It is a fault so common that sometimes I think it will never be cured.

By inartistic change-over to films I refer to that very common practice of the war time projectionist of cutting off the non-syn channel dead instead of fading it down as th censor's certificate hits the screen. When disc has to be shut off before the melody ha ended it should be done artistically by lowe ing the volume so that the operation goes o almost unnoticed by the auditors. No projectionist would think of snapping out the ha lights as if they were operated by a tumble switch; then why work the sound that way It's clumsy and inartistic. *Fade* down to zer please; don't *chop* off the sound.

Colour Uses

Lastly, lighting effects. This is, in strictness, outside the scope of this article, but a lighting and sound so often go together i our theatres, it is as well to hint to the projection staff that some tints are unsuitable fo some tunes. Red for a military march, bu not blue for "Rustle of Spring." Blue for nocturne, not amber. Common-sense ought t guide almost everyone aright; if you common-sense is at fault, consult someon who has a little more.

REPAINTING TECHNIQUE

Continued from page iii.

A warning is also given regarding the us of old-paint solvents, which if of a wrong kind may produce unfortunate results. Paint removers made with preparations of caustic soda should never be used, as the soda is liable t be absorbed by the wood—especially where th wood is very dry—and attack the fresh paint. It is also injurious to the hands of workmen.

Certain non-alkaline paint-removers are t be obtained made with powerful solvents. These have a marked odour and are distinguishable from alkaline products, which hav only a slight odour and mix readily with water, which is not the case with non-alkaline powders.

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

MUSEUM PIECES IN THE SERVICES

Anti-Mutilation Overseas—The Wall as Screen—Speaker Problems—A 3,000ft. Spool—A Central Control Room—Bad Joining—Transport Damage

AMONG the many war-time revelations that are now being made, it would be interesting if we could be told the number of makes of projectors used by the three Services. I have frequently referred to letters from Service readers giving particulars of their equipment, and two more such letters are in this month's postbag.

My first correspondent, Sergeant S. Cannon, of the R.A.F., now in Italy, ran the ship kinema on the outward voyage. "Muteheads were Simplex, sound Western Electric and arcs Strong L.I. The hall seated some 250, and apart from the absence of tabs, etc., the shows were of good standard, and infinitely better than many Italian shows that I have seen here.

"One projector with an upward take is pretty common, spool capacity being around four thousand feet. Quality of sound or light efficiency does not seem to be catered for. Many of the better kinemas, taken over by the military, are re-equipped with 16-mm. projectors with high-wattage lamps, which, though giving a smaller picture, still do very well. There is generally a no-smoking rule in such theatres, which I must admit is a distinct advantage."

L.A.C. Price is in charge of an R.A.F. camp in Yorkshire. He has B.T.H. projectors and B.T.H. magnetic sound-heads, with Brockliss "Monarch" automatic feed arcs and Nevelin rectifier.

Mutilation Abroad

"ALL I can hope for now," says L.A.C. Price, "is some decent copies. Only yesterday I spent some six hours on G.F.D.'s 'The Phantom Lady'—no leaders at ends of parts, eight frames of censor, and smack into the title. Perforations ripped off for five or six inches all through, and in one part nine joins in nineteen inches, to say nothing of joins every two feet at beginnings and ends of parts."

Lieut. L. F. Rider, R.N.V.R., formerly Western Electric engineer in Exeter, is in charge of a 400-seater which is, he states, the only one in West Africa exclusively built as a kinema. The running of the show is in the capable hands of Able Seaman Briggs, erstwhile of the Regal, Beckenham.

Lieut. Rider assures me that he is energetically carrying the torch of anti-mutilation in West Africa. He sends me a copy of an excellent pamphlet which is being circulated to all kinemas among the three Services from Gambia to Lagos, Nigeria, some 1,500 miles. The pamphlet, of three foolscap pages, contains practical and helpful information which should be available to every projectionist not too well experienced. If space permitted, I would risk infringing Admiralty copyright by reprinting it in full.

Back to the Wall

FROM Thomas Moore, chief of the Palace, Kilrush, Eire (whom I was able to help a short while ago when he had trouble with his racking slipping), comes a couple of inquiries, the first of which relates to the possibility of replacing the perforated sound transmitting screen by a white-washed wall. Mr. Moore comments that it is very hard to get a screen at the present moment, and his light is not too good with his crusty screen, although sound is perfect.

"I was thinking of painting the wall white and putting the speaker at the top or at the side with a perforated curtain over it. Do you think this would suit, as we could paint the wall when it gets dirty from smoke or dust?"

This is a subject which has been exercising the minds of many kinema engineers; like myself, they have always objected to the perforated screen both for picture and sound. I have several times recalled that in my first talkie installation the speakers, of the cone type, were placed in the wings and the sound reflected on to the screen, which, as often the case with old music-halls, was heavily dressed and strained taut by a massive roller.

Siting the Speaker

THE whole point about such an arrangement, however, is the "angles of incidence and reflection," to use a text-book term, which must be such as will provide suitable coverage for the auditorium. Mr. Moore has apparently only one speaker, therefore this would have to be mounted overhead, and in order to obtain a downward deflection of sound it would have to be above the screen. If there is any cavity in the ceiling in which the speaker might be concealed, pointing towards the centre of the screen, and if in drawing the elevation of the layout the sound would be reflected towards the centre of the auditorium, then I should say there is every likelihood of the scheme being a success. But to place a single speaker at either side would be altogether wrong, since most of the sound would be reflected to the opposite side of the auditorium; the use of speakers at both sides also often has the objection that the sound is unduly reflected towards the sides of the auditorium.

I strongly recommend that before Mr. Moore makes any alteration to his permanent installation, he should put a speaker in the indicated place in the ceiling and test the distribution of sound with the screen rolled up. I should be very interested to hear the results.

Spool Size

MR. MOORE'S second query is: "What is the biggest spool that can be used in the projector that the take-up would be able to handle?" His Ernemann II machine has, he says, a 3,000 foot spool.

The answer, of course, is, that since we in this country are debarred by regulations from

Continued on page xi

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page ix

using anything larger than 2,000 feet, we just don't know. But if a spool box is made for a larger spool then no doubt the take-up is adequate for it. However, with a large spool it becomes all the more important that a spool with a large hub should be used.

A Cartoonist Becomes Serious

READERS of the **Ideal Kinema** will recognise the name of H. Ponchery as the originator of many of the cartoons that have appeared from month to month. But Mr. Ponchery also has his more serious side, as I discovered recently when I had the pleasure of a chat with him. We discussed a number of ideas for the improvement of the post-war kinema, the most striking of which is illustrated in the drawing reproduced.

We were in full agreement on the point that the projectionist, stuck away in his projection room and remote from all contact with the patrons, can have only a slight idea of how the show is going. In particular his monitor speaker can give him no idea of the quality or volume of sound in the auditorium; he cannot hear the laughs which may necessitate a temporary increase of two or three points of the fader, largely because he is so remote he is apt to overlook such niceties of showmanship as the correct timing of the non-sync. Anyway, he is kept pretty busy at the end of a film, and if the working of the tabs and theatre lighting were taken off his shoulders, his more technical work would be facilitated.

A Projection Supervisor

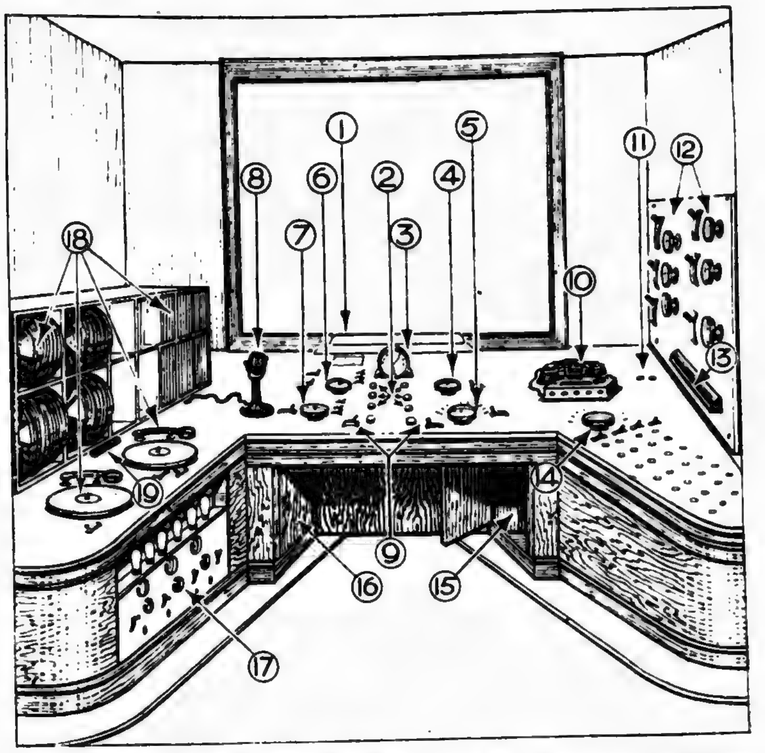
MR. PONCHERY'S idea is that the man in technical charge of the show should be not in the projection room, but in a booth from which he can see the screen and hear the sound without himself being seen or heard by the audience. He should take a number of jobs out of the hands of the projectionist, as, for instanc, the non-sync., the tabs, and the house lights.

With this explanation the sketch is, I think, self-explanatory. In regard to the fader (4), the idea—which is already adopted in a few kinemas—is that when the tabs are closed, instead of the sound having to penetrate through them, additional speakers should be installed at either side of the proscenium. Our "projection supervisor" in his cubicle would control these speakers and adjust the volume of sound. He would have a microphone whereby he could make announcements in the auditorium or equally in the café or foyer. He would have inter-com. telephone so that he could, for instance, warn the cashier when the film was about to end.

Atmospheric Control

THE switches 11 and 12 rather presuppose that the kinema is less modern than might be otherwise suggested; the idea is that instead of usherettes going round with sprays, the essence will be vapourised and ejected from a main installation. Our "projection supervisor" would also have the stage lighting under his control—it may be recalled that before the war the stage-lighting people demonstrated such a principle.

Altogether a delightful idea, but two or three snags; how long will it be before halls can be built to incorporate such a well-equipped cubicle? Suppose the controller were to use unparliamentary language on his inter-com, would the audience hear it? Most pertinent of all, how many exhibitors would see fit to pay the salary of a man who must be chief projectionist, house controller, stage manager, and B.B.C. announcer in one?



(1) Strip light. (2) Curtain pushes. (3) Electric clock. (4) Fader and switch for house speakers when on film sound. (5) Fader and switch for film sound. (6) Fader and switches for mike. (7) Fader und switch for non-sync. (8) Mike. (9) Red and green signal lights and switch. (10) House inter-com. 'phone. (11) Switch pushes for vaporiser. (12) Switches and starters for fans. (13) Strip light. (14) Pre selector and remote control for house and stage lighting. (15) Cupboard for deaf sets. (16) Spares. (17) Amplifier. (18) Record cabinet and turntables. (19) Strip light

Bits and Pieces

A REFINEMENT such as Mr. Ponchery suggests can still be rendered worthless if this one ever-present evil of film mutilation is not remedied. Every month, without fail, I receive a budget of complaints; space permits nothing more than a brief mention of a few cases.

From an Eastbourne projectionist comes some atrocious cuttings from "The Way Ahead," which, he says, necessitated two hours' work to make the film fit for showing.

A Lancashire projectionist sends a join from a Radio cartoon; he states that he found three like it with the sound tracks on opposite sides. (See page xxvi.)

H. W. Scurrell, of The Grand, Lowestoft, revives the suggestion formerly discussed in these pages, for a more adequate marking of reels. He states that he received a film with most of the leaders and run-outs attached to the wrong reels; he had to project several parts to ascertain whether they were in correct running order. He suggests that the part number should be placed in the racking line at, say, 10 foot intervals.

Juniors' Jests

A. LONSDALE, of the Ritz, Gowthorpe, Selby, comments on the growing practice, obviously of juniors, of cutting out a few frames from a particularly "artistic" sequence. The film to which he refers is Paramount's "Lady in the Dark." This was not really in bad condition except in one dancing section, where Miss Rogers' legs are much in evidence. On that section alone I had to remake 10 joins, and it was apparent that more than the usual two frames had been taken out.

Join Overlaps

MR. LONSDALE also comments on the poor quality of joins, and raises the question: "How long should the overlap on the join be?" He sends a specimen of the type he favours, in which the overlap covers only the space between perforations. It is, therefore, something under ⅛ in. This, he states, is much superior to the usual type of join, which, however, I cannot agree usually has an overlap of a quarter of an inch—more often 3/16th.

Mr. Lonsdale may not be aware that joins such as he makes are produced by standard American splicers such as the Bell and Howell. I quite agree that it is perfectly satisfactory provided one will take the trouble to ensure that the films are thoroughly stuck; this entails good cement (not easily obtainable to-day) and a little extra trouble. Because many people can't get good cement and won't take the little extra trouble, I personally prefer a 3/16th in. overlap.

Continued on page xxvi

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THE DESIGN OF THE SPEAKER

High Efficiency and Flat Response the Aim

By R. HOWARD CRICKS, F.R.P.S.

DURING the last few months my articles have been devoted to the design of the various components which make up the equipment of the projection room. We now come to the loud-speaker, whose function it is to convert the electric vibrations received from the amplifier into mechanical vibrations, which are transmitted by the intervening air to the ears of the patrons.

First let us consider the speaker motor. The obvious requirements of design are that it should faithfully reproduce the modulations of the speech current as mechanical movement, and that it should be reasonably efficient, comparing the input watts with the output power. Let us consider the latter point first.

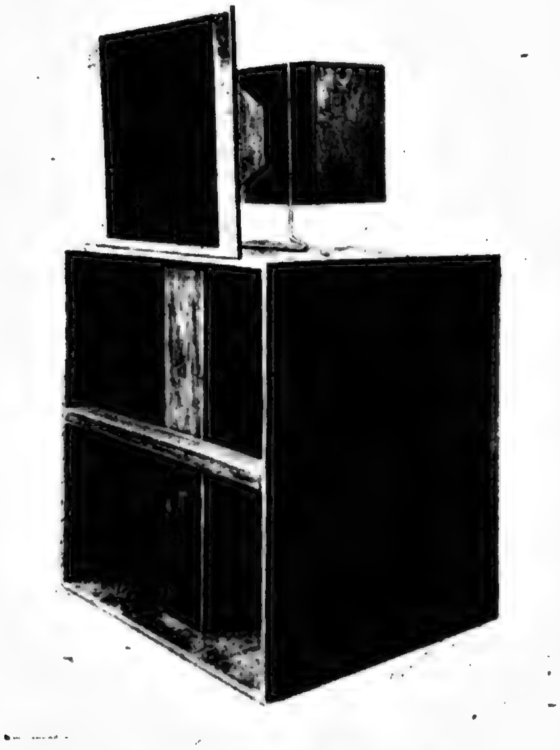
A Strong Magnetic Field

For efficiency of conversion from electrical power to mechanical power, there should be the maximum interaction between the magnetic field and the spe[illegible] a stronger magnetic field is obtainable with a wound magnet than a permanent magnet that the former is preferred. By means of a large number of turns of wire a powerful field is produced, verging on saturation point of the poles; by means of a suitably designed air gap, the lines of force are concentrated within the area occupied by the speech coil.

But in order to meet the [illegible] requirement of accuracy of reproduction, there is another requirement of magnetic field: it is essential not only that it should be concentrated, but that it shall be equal in intensity along the length and travel of the speech coil.

Preserving Equal Density

The reason for this requirement is not difficult to see. Supposing that at one end of its travel or excursion the speech coil worked in a more intense field than at the other end; first of all, the movement of the cone diaphragm would be greater in that direction than in the other, causing a distortion of wave form, which by analogy with other similar phenomena we call rectification; second, suppose our signal to consist of a low frequency with a high frequency superimposed upon it, then at whichever end of the excursion the field were stronger, this higher frequency would also be stronger and lead to the well-known effect of inter-modulation—in other words the intensity of higher frequency is modulated by the lower frequency



A modern multiple horn speaker

This need for a field of effectively equal intensity along the excursion of the speech coil explains another feature of the modern speaker; that the speech coil is invariably very narrow, the reason for this being of course, that the working length of the air gap is thereby shortened. Sometimes the speech coil is wound not like an ordinary coil, but flat, like a clock spring, in order to keep it as narrow as possible.

It follows that the coil contains quite a short length of wire—or often of thin duralumin ribbon—and therefore has a low impedance. This is why a modern speaker invariably requires a step-down transformer for impedance matching. It is, incidentally, necessary that the speech coil should have a negligible induction in order to avoid frequency selectivity.

The field winding, on the other hand, has a high reactance, and is therefore frequently used as the choke element in the smoothing circuit of the supply system.

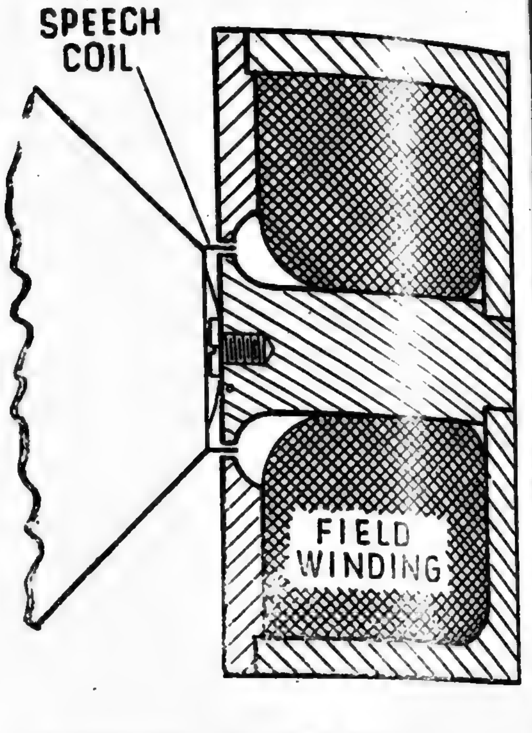
Delivery to the Audience

The construction of the speaker motor having been briefly considered, there comes next the problem of how the mechanical force is to be transmitted to the air which is to carry it to the ears of the patrons. Just as electrical impedances must be matched in order to ensure efficient loading of any component, so must the mechanical load upon the speaker motor bear some relation to its output power—in other words, the vibrations of the speaker must be transmitted to a considerable volume of air.

There are, of course, two methods of effecting this; we can either use a vibrating member having a large surface, which, in order to ensure its rigidity, is commonly made in the form of a cone; or if a small diaphragm is used, it must be loaded by a horn of correct shape.

Since the reason for using a cone is to ensure rigidity, it follows that the cone as a whole must vibrate in the manner of a piston, so moving a considerable volume of air. Thus the edges of the cone which provide its chief support must be perfectly flexible. If the cone is not rigid, not only is some of the power lost in flexing the cone; almost certainly the flexible portion will have a natural frequency of its own, falling within the audible band, so producing frequency distortion, indicated by peaks in the frequency response curve. This probably is the biggest reason for the difference in tone between cheap and good speakers.

Even with a large cone it would be possible for the loading to be substantially reduced if the air compressed by a movement of the cone in one direction were to escape to the other side of the cone. The cone must, therefore, be always mounted on a baffle or flare. If the baffle were of such size that the shortest distance from one side of the cone to the other were equal to half the wave-length of a particular note, then that note would be almost entirely cancelled out.



Baffle Width

It follows that the width of the baffle must be not less than half the wave-length of the lowest note that it is required to reproduce. The well-known formula:

Frequency × wavelength = velocity.

shows us (since the velocity of sound in air is about 1,100 feet per second) that the wavelength of a 50 cycle note is:

$$1{,}100 \div 50 = 22 \text{ feet,}$$

and, therefore, if a 50-cycle note is to be reproduced without loss, an 11-foot baffle should be used. This is hardly practicable, and therefore where real quality is needed, a flare is more often used, which provides the same effective distance from one side of the cone to the other without needing to be so unwieldy.

It is necessary, also, that the baffle or flare should itself be perfectly rigid. If it is able to vibrate at all, again it will almost certainly have a natural frequency at which the output of the speaker will be accentuated, so again giving a distorted reproduction.

In the alternative form the vibrating member may be quite small, in the form of a metal diaphragm. This, again, must be absolutely rigid, and is, therefore, often made in the form of a cone, or more often a cup, supported like the ordinary cone by flexible edges. A diaphragm has the advantage over a large cone of providing a smaller mechanical mass to be vibrated.

The Reason for the Horn

In order to load our small diaphragm with a sufficient mass of air, we use a horn. Now, just as every stage in an amplifier must be matched for impedance with the preceding stage, so every portion of the horn must be accurately matched with the preceding portion, which means to say that the horn must be of regular curvature, the sectional area increasing at a regular rate; in other words, in every unit of length the cross-section of the horn must be doubled. Such [illegible] curve can be reproduced mathematically by plotting the logarithm or exponents of consecutive numbers, and, therefore, the correct curve is known as logarithmic or exponential.

Its smaller end should—but frequently does not—match accurately the area of the diaphragm. Its larger end will be determined by the length in curvature. Its length should again be not less than the wavelength of the lowest sound which is to be reproduced.

Thus, to reproduce a 50-cycle note our horn

Continued on page xix

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SAFEGUARDS AGAINST ELECTRICAL CURRENT LOSSES—II

Characteristics of Cut-Outs

By F. W. H. TREE, A.M.I.E.E.

IN their function as safety-valves in electrical circuits, the following types are the most commonly employed protective devices—fuses, electro-magnetic releases, and thermal cut-outs. These are used to cater for overload and fault currents, but, as will become evident, the extent to which they can function under the dual conditions depends upon their individual characteristics. Indeed, so far as practical conditions are concerned it can be said that the mode of protection must be chosen in accordance with individual specific requirements.

Strictly speaking, no electrical cut-out device is instantaneous in action, although some types are more nearly so than others. But as a basis for comparison, certain classes of uses may be (quite naturally enough) regarded as instantaneous in action. For example, the rate of operation of a cartridge-type fuse may be as high as .0001 of a second according to the gauge of wire incorporated and the current imposed upon it. Thus, it has practically no delayed action under proper circumstances, and when it is in accordance with specific requirements, there is no delay due to internal arcing. It is, however, quite wrong to regard a fuse on the basis of simply "something which melts" or assume that one fuse is like another.

Fusing-Currents

Various wire tables detail the ratings of different gauges of fuse wires, some tables stating actual fusing current and others quoting normal currents at which the gauges should be worked. Viewed at a glance, the difference may not be observed and an error may result in a circuit being over- or under-fused.

For example, in respect of ordinary fuses, the normal working current is usually given as about 50 per cent. of the current required to melt the respective fuses. This is on the grounds that the heating of a fuse wire causes the wire to become weakened, and where open fuses are concerned, the wire also becomes weakened by atmospheric oxidisation. Consequently, if a fuse is normally operated at about half its fusing rating, there is less likelihood of weakening and premature melting.

It should be noted, however, that for various circuits the recommended rating of a fuse is not more than 50 per cent. higher than the safe full load of the circuit or device the fuse is to protect. This points to the fact that some fuses cannot be operated to function with certainty at 50 per cent. over full load and at the same time not be subject to the deterioration effects of periodic heating and/or oxidisation.

Closed Fuse-Boxes

It is in this respect that open-type fuses are unreliable and cannot be operated within the specified safe limit. Few things can be more annoying than a fuse which blows as fast as it is renewed and without any electrical condition justifying such operation. In fact, this is the reason why so many fuses are found to be considerably in excess of the safe limits of their circuits, and such over-fusing is the direct cause of many serious occurrences, both breakdowns and fires. Incidentally, it points to one good reason why fuse-box enclosures should be kept closed and not left open so that the wires can the more readily become oxidised.

Fuses of the semi or totally enclosed types are the less subject to deterioration, in that they have better cooling facilities. Contrary to what is commonly supposed, an enclosed fuse has not a lower rating than an open one, since the surrounding material has a cooling effect upon the fuse. Thus it is that semi and totally enclosed fuses of good manufacture are more consistent in operation, since they can be operated considerably nearer to their fusing values. Fuses of these types, particularly those of the cartridge category, have a consistency so good that they are capable of operating at such as 1½ times safe load, and no open type fuse can be relied upon to do so.

It is, therefore, very essential to use enclosed fuses, even though so doing means the complete discarding of existing open or semi-open type fuses.

As a matter of definition of practical value, an enclosed fuse is one from which air is more or less completely excluded, and one in which the fuse wire proximity to the carrier material is capable of providing a rapid cooling of the fuse. With such an enclosure, the fuse may be able to carry twice the current of the same gauge of wire under open conditions, yet also be able to melt with certainty when the rated excess current is reached. It is fairly common to find fuse wires arranged in duplicate or even in multiple on carriers, the wire being either side by side or twisted together, and this practice is deplorable.

Duplicate Dangers

This practice alters the current/time rating of the fuse wires, and no fuse can operate with any degree of certainty when thus faultily arranged. But, to revert to the original point, a fuse of modern design may be regarded as having instantaneous action, and as such, its relation to other cut-out devices can be simply assessed.

Motor Fusing

Consider, for example, the problem of fusing a motor. Whatever the mode of starting a motor, the current during the starting period may by several times exceed the normal running and full load currents, and the heavy currents may extend over a few seconds or more. Thus, if the circuit is fused to withstand the heavy starting current it will be much over-fused during the normal running period. By suitable switching arrangements it is possible to arrange for a change-over from heavy starting to lighter running fuses, but, even this method does not provide maximum efficiency in protection. The point is, that the fuse should be used to protect the current-carrying conductors against fault currents, whereas another means of cut-off should be used to protect the motor against overload. In other words, the motor should have a means of protection capable of withstanding normal starting currents, yet be capable of functioning when the motor is overloaded in excess of a predetermined value. This requirement calls attention to the two other types of cut-out, and the electro-magnet release—without a dash-pot or other delaying device—may be regarded as the next type in order of instantaneous action.

Electro-Magnetic Cut-Outs

The ordinary coil and plunger type of magnetic cut-out has an inherent mechanical delay of about 0.1 second, and it cannot with certainty operate at a higher speed. This type of cut-out has the advantages, that (1) It can easily be reset after operation; (2) it can be arranged to react automatically at a certain time after operation; and (3) it can be set to function "instantaneously" (0.1 second) or its action may be delayed by suitable setting to suit requirements. It is, however, more bulky and expensive than the other types of cut-outs, and where dash-pot delay is incorporated its operation is likely to be more affected by extreme ambient temperature.

Dash-pot Adjustments

Extreme air temperatures more or less greatly affect the viscosity of the dash-pot oil or other liquid and operation is thereby likely to become erratic. It must be mentioned, however, that this does not seriously affect operation under general conditions and the dash-pot liquid can be adjusted to suit conditions. Of course, unlike the fuse, the electro-magnetic cut-out has to be incorporated as a component of the circuit switch. Incidentally, it does not possess that inherent characteristic which is so effective in enabling the thermal cut-out to function in direct consistency with the heating condition of the motor to which it is connected.

Overload or Fault

The electro-magnetic cut-out can be arranged to function on overload or on fault currents, but, for practical purposes, it must be set for one or the other. In the case of motor control, as also applies to generator safety, the need is to protect the machine against undesirable overload, and as this limit is (always should be) well below the full safe capacity of the connecting wires or cables, a "secondary" protection is needed for safeguarding the entire circuit against those large but more or less instantaneous excesses known as fault currents. Thus, without intending to extend into the details of those other magnetic devices whose sole purpose is to deal with earth leakage currents, the need for instantaneous and delayed action in motor (and generator) circuits calls for fuse and other protection.

Thermal Cut-outs

The latter is intended to refer to thermal cut-outs, and the relatively more recent adoption of this method of protection justifies somewhat more detailed information concerning this type of cut-out. Actually, the thermal cut-out is made in two classes, although both —as "thermal" implies—operate by heating effect. So far as earth leakage cut-outs are

Continued on page xvi

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As Yearly Refresher Course

FOR over eight years I was contented and satisfied that I had the best show and put over the best show on the circuit until one day I was rudely awakened by being sent to another theatre as a relief. What an insult I felt it was! Far from it; this has been a real education. One learns far more things during relief work than by staying in the same theatre. It is a refresher course on old equipment and an opportunity to know different machines and systems of the running of projection rooms, and believe me, there are plenty. There are chiefs who do all the showing and those who do none at all. I find that there is a general tendency these days for chiefs to consider it beneath their dignity to run a machine. One actually remarked that he was paid for what he knew and not for what he did.

Final Edition?

There is also the humorous side. At one theatre, the newsreel had not arrived, and upon being informed that it was being put on rail, the trainee was duly sent to collect the Gazette from the station. After a couple of hours had elapsed the lad returned and said: "Sorry, Chief, the *News*, *Star* and *Gazette* are all sold out." (The Chief's remarks cannot be printed.)

There have been many suggestions in the past for teaching youths how to handle machines and films; there are many chiefs and managers to whom a little tuition in the art of handling staffs would not be amiss. Much of the trouble and staff problems are due to lack of understanding and co-operation between chief and staff or managers. If chiefs would only take the trouble to teach their lads how to run the equipment they would have far happier boxes and their machinery would be kept in far better condition. It is the interest in machinery which brings the lads into the box in the first place, and it is up to the man in charge to see that they keep it. With regard to the equipment, it is really astounding how some runs at all.

Tact a Necessity

If chiefs and second operators were sent on relief for, say, a couple of weeks each year their own show would greatly benefit apart from the knowledge that they would gain. I do warn them, however, that they have to use an abundance of tact and be real diplomats and have the ability to mix well with their fellow-operators. I know that many operators will disagree with me, but for a man to be able to walk into a strange box and adapt himself immediately to the strange and, yes, sometimes fantastic method of the running of that projection room requires a lot of confidence. May I make a plea for the relief, please, at the very least, show him where the equipment is situated? He is sent to the theatre to assist, not to take your job. A good man who knows his job should not be afraid of losing it.

J. W.

ELECTRICAL CU OUTS

Continued from pa v

concerned, there is a decided iency to use this mode of protection to er for any leakage to earth, and in this ect the protection afforded is superior to t obtainable by fuses. But, as the term in tes, the sole purpose of the device is tha f protecting against currents to earth, and es not in its simple form give protection a ast ordinary overload or inter-conductor fa .

Possibility of Injury

In certain circumstances, it possible for a current leakage to flow to ea via a resistance too great to enable the cur nt to operate the circuit fuses, and in this ev t the current may none the less be sufficient cause injury to person and/or property. Th the general recommendation is that, where resistance to earth is such as may pre t a flow of leakage current sufficient to op the circuit, a simple electro-magnetic trip device should be installed. Considering the conditions generally existing in kinemas and theatres, there seems little or no need this device, but it is not expedient to legislate in this respect. To be safe, by the small cost of adequate protection is more than compensated, by the uncertainty and possible higher cost thereby prevented.

NOTE.—Part 3 gives the forms and characteristics of thermal cut-outs and describes their advantages.

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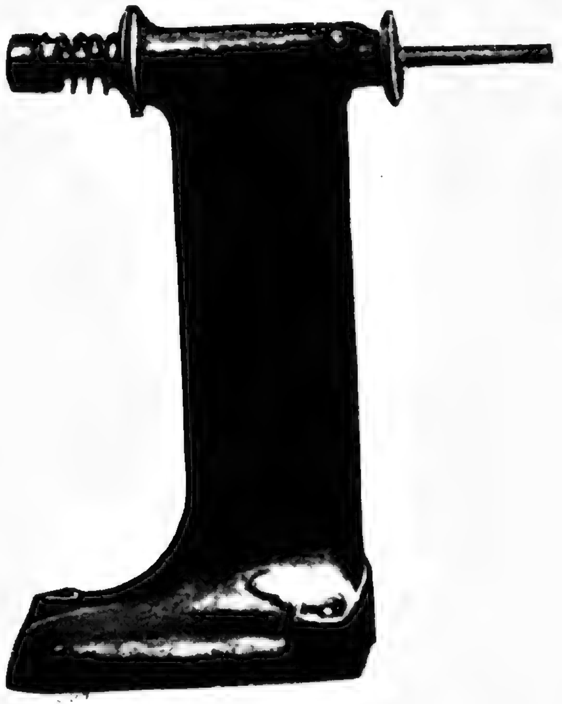
REDESIGNING THE REWINDER

A Projectionist's Investigations

By B. M. ADAIR, 2nd Projectionist, Empire, Maryport

IN the article below the writer, who is second projectionist at the Empire, Maryport, Cumberland, records experiments undertaken with a view to finding how rewind damage can be ended or at least greatly reduced. His efforts led to alterations in the rewinder itself, which are explained in the article.



Among the various articles and letters in the IDEAL KINEMA on damage caused to films, the importance of correct rewinding has occupied a prominent place. Convinced that there lies a source of damage which needed to be investigated, I began some experimental work on old film, especially on the rewinder, to find out, as far as possible, the easiest ways to do damage. Briefly, I have tried rewinding at varying speeds, using old and buckled spools, old and worn stripping-plate, and even deliberately putting the rewinder elements out of line.

Man or Machine—or Both

The object of all this was to find out the damage done by careless handling of a good machine and the careful handling of a bad one. Or, to put it bluntly, whether the man or the machine could do the most damage. The answer was the man, every time.

This does not, however, completely exonerate the machine itself. With the existing take-up mechanism of a rewinder I have little to complain, excepting, perhaps, that in some cases the handle crank is rather too short and the gear ratio too high. Taken together, these faults tend to make a rewind boy (or girl) drag the handle round with a series of short-arm jabs, pushing and pulling like a piston, instead of applying as nearly as posible a tangential effort from the wrist only.

Faults in Design

With the design of the other end I have several faults to find.

Firstly, I do not like the turn-clip which holds the spool against the spring plate.

Secondly, I do not like the spring plate idea either.

Thirdly, I disapprove of the spindle being fixed.

Fourthly, why should the casting of this end be so much lighter than that of the take-up end?

Fifthly. The two elements are too close together.

Finally, I do not like the existing design of stripping plate especially when this is ribbed.

To go into details, the turn-clip and spring allows too much possibility of lateral shift of the spool on the spindle which interferes with spool alignment, and is a prolific cause of wear to the spool centre.

The braking effect of the spring plate (or would flange be a better term?) is achieved between plate or flange and the spool cheek itself. This does not improve the japanning on the spool at all.

The fixed spindle causes unnecessary wear to the soft aluminium spool centre.

Feed Spool Speed

As, no matter how carefully rewinding may be done, the feeding spool always travels faster towards the end of the wind, with considerable vibration, especially if old and not running true, the lighter casting only makes matters worse.

With the two elements too close together, there is considerably more risk of accidental knocks to one spool or the other while scraping a joint, especially with the scraping plate fixed to the tube bed of some rewinders, also, if a break occur, there is more risk of film flying over and tangling into the crank or even the driven spool.

Stripping Plate Damage

Finally, the stripping plate. In the beginner's hands, perhaps the worst source of danger of all. A ribbed plate can work merry havoc with a film that has any trimmed or damaged edges. The slit for anchoring film end to start with may very easily sheer off the end, and wear on the sliding bush can cause even more mischief. It has always to be borne in mind that the rewinder is the beginner's end, and a new starter cannot be expected to know all these points. Also he is too often not warned that, although the beginner's end of the work, it is just as important to the smooth and safe running of the programme as that of the man actually in charge of the projector itself.

Improving the Rewinder

With all these points in mind I started, during lonely hours on fire-watch duties, to design better machinery. The enclosed photo will partly show how I claim to have improved matters. Some explanation is, however, necessary.

The rewinder under conversion is, I think, a Gaumont. The two elements are screwed down independently on the bench at convenient distance part. The driven end was not touched. The other is shown in the photo. Firstly, the spindle was removed and scrapped. Then to one end of the journal a large diameter steel washer was fixed with Sifbronze under an oxygen blow-pipe. A new spindle was next turned up, a running fit in the bearing, with due regard to efficient lubrication. A flange was Sifbronzed on for the spool to come against, being locked with a flange nut like the driven spool. (As I have no L.H. dies or taps it was necessary to turn this element round on the bench, or the spool would have come off.) The other end of the spindle carries a flange sliding on a feather key made from thin silver steel rod, bent sharply under the oxy torch and fitted into two holes drilled in the spindle. This sliding flange faces to the washer on the casting, a leather pad between and pressed up by a spring adjusted by a split nut on the spindle.

Stability in Operation

The advantages I claim are: (a) The spool is firmly held to the spindle, no wobble or running wear to the hub centre. (b) A smooth and even braking effect and even tension. (c) The screwed-on spool cannot jump off while running, an accident not impossible with the turn-clip. (d) No damage to spool cheeks through friction with spring flange.

N.B.—For spooling up from unspooled film coils, a steel sleeve is placed on spindle, and I have a number of hardwood centres from ¾ in. to 2½ in. diameter for films arriving with big centres.

Finally the stripping plate. This is a plain brass disc, which had a badly worn sliding hub, which had been altered from ⅜ in. to 5/16 in. by plugging and reboring to suit Simplex pattern spools.

I removed the sliding centre, which I consider quite unnecessary, and its flange. A new centre was turned from brass 1¼ in. dia. approx. with a shoulder machined to fit the hole in the disc. This was sweated in solid with a blow-lamp, after boring out and screwing. Before fixing the brass was well smoothed and polished in the lathe. There is no slit to hold film end as it is quite easy to start the film on without one.

A slight back twist and the coil slides easily off into the hand because the centre is machined with a very slight taper outwards.

This machine has been in operation now for three years and has never caused any trouble. It has been tested well in excess of working conditions. Old film was used for this for the simple reason that old film is more easily damaged. Old ice-cream trailers and the like were joined up to make a good spool-full and rewound back and forwards many times at varying speeds; finally it was wound back and forwards several times with the rewinder driven by a motor at such a speed that the film running through my hand induced a static charge in my body which jumped to ground from the back of my head to a conduit. But no damage was done to the film.

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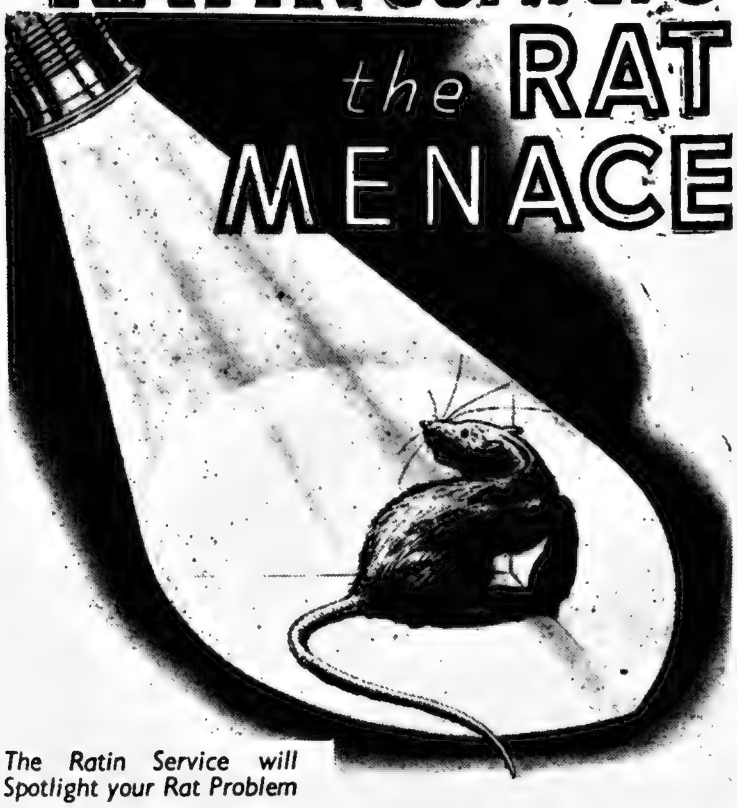

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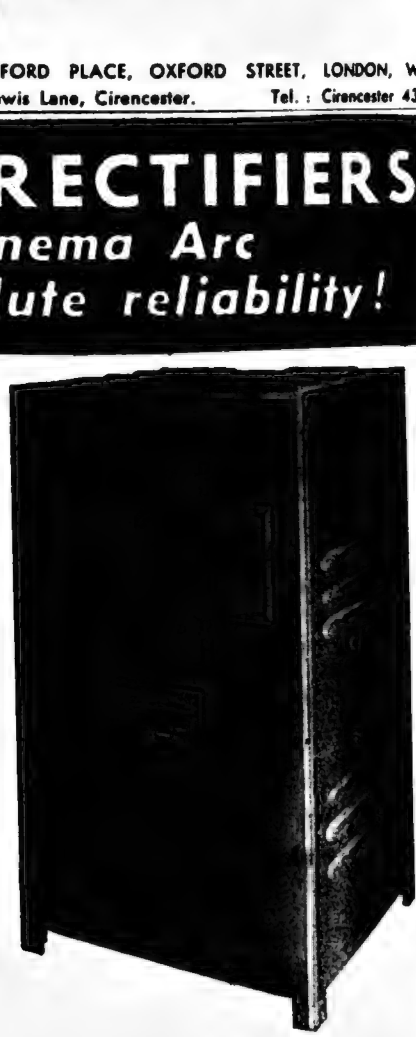

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THE DESIGN OF THE SPEAKER

Continued from page xii

should be 22 feet in length, with a mouth of about six feet square. Since a straight horn of this length is hardly practicable, all horns intended to reproduce bass notes are folded.

The considerations already discussed will suggest the reasons for using two or three sets of speaker to handle the several frequency bands. In the first place, to reproduce the lower notes with adequate power, a long excursion and a correspondingly heavier diaphragm are needed, which will not be ideal for the higher frequencies. A flare or horn which will handle these lower frequencies will almost certainly produce resonances in the higher frequencies.

Freaks of Frequency

Yet another factor is that while the lower frequencies are practically non-directional, the upper frequencies have a strong tendency to travel in a straight line; thus while the form of the bass horn may be dependent chiefly on the proper reproduction of the frequencies in question, for the higher frequencies a directional horn or horns are needed, hence in modern sets the bass speakers are generally in the form of cones mounted on a flare, while the treble speakers are built into a nest of small directional horns.

It might be thought that the many technical requirements outlined above would produce a speaker unit of high efficiency and with reasonable flat response. Actually neither are attained. There is one speaker for which an efficiency of 50 per cent. is claimed, but for the ordinary commercial speaker five to 20 per cent. is more usual. As to the response curve, an examination of the curves of all but the best speakers makes one realise what a non-exacting instrument is the ear.

PATENTS INFORMATION

A review of patent specification and procedure printed in the *Board of Trade Journal* states that up to the outbreak of war the number of patents published in the Official Journal numbered 400 a week.

Up to 1908, inventions were divided into 146 classes, but from then onwards, developments in industry made it necessary to subdivide most of the classes, with the result that they were increased in number to 271. A further change was made in 1931, when it was decided, while still retaining this classification, to issue the abridgments in "group" instead of "class" volumes.

The Official Journal, in addition to the weekly list and index of accepted specifications already mentioned, includes other features important to manufacturers. Among these may be mentioned a list of new patents granted, a record of those kept in force by payment of the prescribed annual fees, and a similar record of patents which have lapsed because of failure to pay these fees. This latter record will have included by now most of the enemy-owned patents in force at the beginning of the war, and its importance to firms interested in such patents will, therefore, be obvious.

The Patent Office distributes copies of its publication by free grant to many public institutions throughout the country. Complete sets are available for reference in a number of leading public libraries.

A plan to institute an annual memorial prize in memory of Olaf Bloch, Ilford's well-known research chemist, is being launched by the R.P.S. and the Institute of British Photographers.

KINEMICROGRAPHY DEMANDS

The Design of the Bench

THE requirements for micrography and kinemicrography apparatus was the subject of a paper read before the Association for Scientific Photography at the Caxton Hall, London, by Edward Mackie, F.R.M.S., F.Z.S., in which a consideration was given to the various defects existing in the present form of optical bench when applied to micrography and kinemicrography. An examination was made of the various improvements which could be effected by eliminating all systems which tend to magnify any vibration, thus adversely affecting the results obtained.

A Comprehensive Bench

The second main principle dealt with was the need for producing a much more compact apparatus. This could be effected by redesigning the focal lengths of the auxiliary condenser and by a new set up of the various housings so as to produce a bench forming one mechanical piece of apparatus with the microscope itself forming an intrinsic part, the body tube of which contains its viewing ocular and taking ocular as a complete unit and not as an accessory.

Careful attention has also been given to the camera mounting, the mechanism suggested being of such a nature that centring and alignment was a rapid and certain process and mechanically coupled to the microscope, maintaining the camera in fixed relationship with the microscope tube automatically no matter what objective was being used from time to time.

All adjustments in the proposed designs were mechanically controlled and placed at the disposal of the operator rapid and certain means of getting the bench in the required condition for satisfactory use.

Mr. Mackie stated that in his view it was quite possible to condense the whole apparatus to an overall length, comprising the bench and microscope, of not more than 20 in.

A very full discussion followed, J. L. French stated that he had given much consideration to this apparatus and was in the process of getting out a design and manufacturing a prototype, but that he had arrived at conclusions varying from those of Mr. Mackie.

Lighting Units

There was also considerable discussion of that part of Mr. Mackie's paper which related to illumination. Consideration was given to the comparative merits of overrun car headlamp bulbs, "Photoflood" bulbs and Type F. Lamps which latter were stated by Mr. French to have superior mechanical characteristics.

G. A. Jones recommended the use of a colour temperature meter to check the colour of the illuminant, but pointed out that the optical system itself introduced colour difference and necessitated the use of correcting filters.

R. McV. Weston, who had had experience in the use of this instrument, stated that he did not find any advantage was gained. L. Young pointed out that the colour rendering of any known process was not absolute, that the worker attempted to obtain colour contrast rather than colour accuracy, and that there must therefore be a wide margin which was not only tolerable but satisfactory. This view seemed to accord with the speaker's opinion.

Projection room of the Kelburne, Paisley, which houses Kalee 12 projectors with Peerless Magnarcs operating with WE sound. A Stelmar spot and slide lantern is also installed

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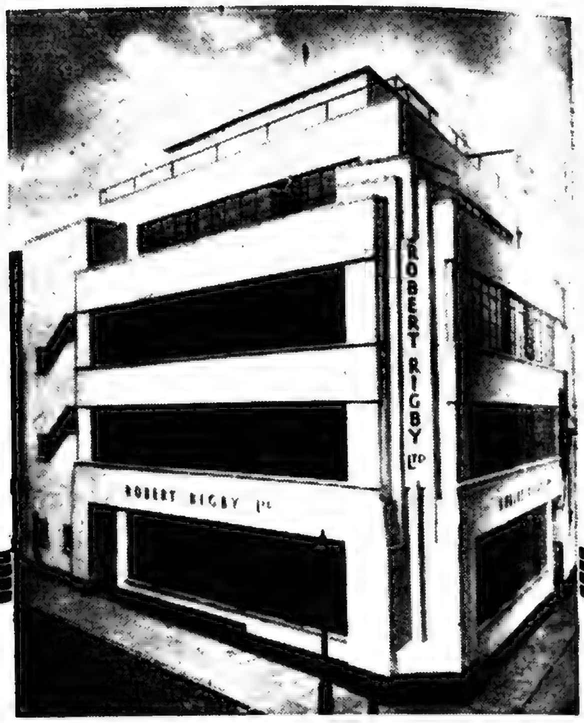

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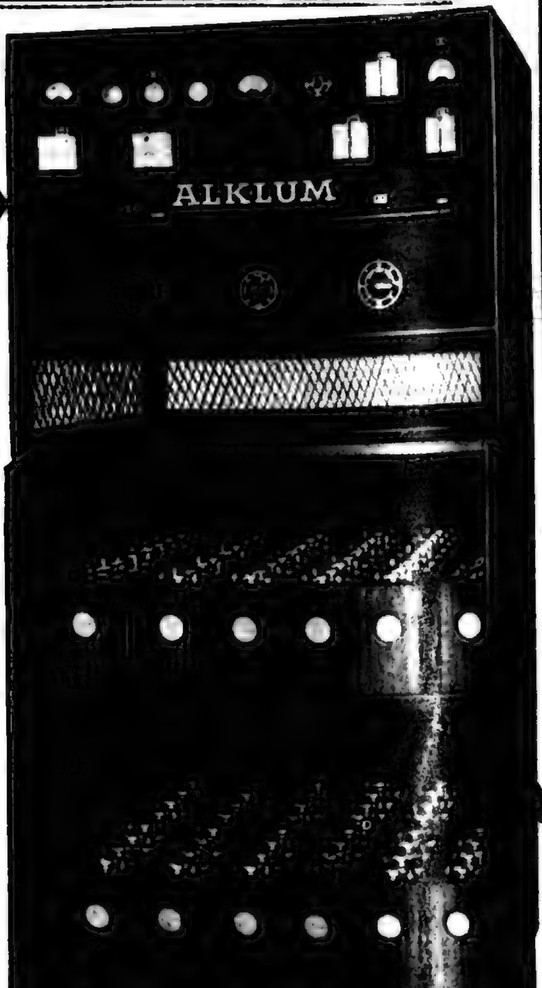

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ENGINEERING EFFICIENCY IN THE KINEMA

Power Factor Losses—Emergency Lighting—Discharge Lamps

VIGILANCE to prevent power losses and increase projection efficiency was urged by H. E. Whitney, A.M.I.E.E., A.H.I.V.E., when delivering a very practical paper entitled "Kinema Engineering Efficiency" before the British Kinematograph Society last month.

Mr. Whitney spoke first of the new regulations for wiring lighting circuits of the three-phase supply, according to which, no fuses or switches must be inserted on a neutral line. This applied, of course, only when being used in cases where the neutral is earthed.

Increase of Power Factor

His second point was the economy that could be effected on maximum demand charges by the provision of means for increasing the power-factor. Maximum demand system, said the speaker, comprises in its simplest form a fixed charge per annum per k.w. or kilovolt-ampere (K.V.A.) of maximum demand, which covers charges on the supply company such as interest, depreciation, repairs, wages, rents, etc., on the plant installed, plus a small charge per unit to cover the cost of fuel, oil, water, etc., for generating.

An example was given by the speaker of an actual kinema having a maximum demand of 80 K.V.A. and a power factor of 0.8. He showed that by increasing the power to 0.95, a net annual saving could be effected of £130. The theoretical basis of this economy he illustrated by means of a Vectu diagram. A higher point power factor than 0.95 would be uneconomical partly because of the size of the condenser required and also because with lighter loads there is a tendency for the power factor to be in the opposite direction. The electric accounts of six different kinemas were compared, showing an amazing difference in the cost of electricity per seat per month. The figures ranging from 4.3 to 25.8 pence and all had similar equipment.

Ballast Resistance Loss

Mr. Whitney next spoke of the losses due to ballast resistances. A metal rectifier and the 60-volt line mercury arc rectifier were both introduced in order to save the ballast resistance losses. The saving that can be expected by the introduction of choke control over ballast resistance is approximately 50 per cent. of the previous arc consumption.

Stifled Sound

The speaker then turned to the subject of sound with particular reference to the screen, a subject dealt with in last month's Ideal Kinema. In this he said it was the usual practice for loudspeakers to be situated behind perforated rubber or metal strip screens, but on examining these screens it is found that the air space allowed is quite small compared with the general mass of material. To give greater air space by enlarging these holes or slots would have the effect of reducing the screen surface at the expense of the picture; it is therefore felt that consideration should be given to a solid screen, say, of the plaster type, with speakers arranged behind open-mesh black masking material set on either side of the screen.

Speakers arranged as suggested together with a suitable transparent screen may open up the possibilities of improved rear projection and so reduce the disadvantage associated with a beam of high intensity light travelling, in most cases, the whole length of the auditorium.

Emergency Lighting

Turning next to lighting equipment, Mr. Whitney referred to the permission given as a war time measure to exhibitors to use an emergency lighting system embodying automatic change-over switch instead of standing lighting. The secondary load under normal conditions will receive its supply from the A.C. mains while the battery which is kept trickle charged will be standing by to take up the load. Should a failure of the mains supply occur, the gravity-operated switch will immediately fall over and maintain a supply from the battery. It is hoped, since the working of these switches have been such a success, that the relaxation will continue after hostilities.

Alkaline Cells

The speaker referred also to the advantages of the alkaline battery. The alkaline cell has an average voltage of 1.2 when charged compared with approximately 2 volts for the lead acid type, but despite this lower voltage per cell, the steel battery has many advantages, some of which are:—

(*a*) It can be accommodated in a very small space.
(*b*) Very robust.
(*c*) Retains its charge for long periods.
(*d*) No obnoxious fumes to affect the atmosphere or set up corrosion as the electrolyte is potassium hydrate in distilled water.

The steel battery equipment recently installed was a 50 amp.-hour alkaline battery consisting of 96 cells, automatic change-over switch, metal quick and trickle charge rectifier, pilot lights, etc., all housed in one cubicle 55½ in. high, 24 in. wide, 18 in. deep.

Lighting Problems

The speaker forecast that the fluorescent mercury discharge lamps would supersede the filament lamp, having an efficiency of 35 lumens per watt. Unfortunately, their use for auditorium and stage lighting will be limited on account of the inability gradually to dim a discharge lamp as is now done with the filament lamp. In order to overcome this slight difficulty, the speaker suggests several mechanical systems of masking for purposes of dim-out.

It was also suggested that lamps of this type might usefully be employed for stage lighting with a four-colour medium.

Mr. Whitney concluded his paper by referring to the loss of efficiency in cove lighting due to the gradual accumulation of dust inside the cove; in fact, after only a short time the reflected light is almost negligible and very poor results are then obtained. Generally, the next step is to improve light intensity by increasing the lamp wattage with

Continued in column 3

a corresponding increase on the electrical account. The use of fittings should therefore have full consideration as they are not only more efficient but, in the case of ceiling fittings arranged wih a winch, are easily maintained and cleaned.

In a discussion, to which a number of projectionists contributed, many practical points relating to projection were raised. P. Pilgrim raised the subject of A.C. arcs. R. Farlow spoke of the recent report in the Ideal Kinema of the "Lum-Arc," with which he had experienced increased light and no trace of flicker. J. A. Walfers, G. R. Digby and J. Moir agreed in preference to D.C. arcs, while admitting that the A.C. arc had many advantages.

Agreement was expressed with the speaker's comments on the inefficiency of perforated screens. Other speakers, however, gave examples of the inferior illusion obtained if the speakers were not behind the screen.

MACHINERY IMPORTS

No General Relaxation

HOPES that it might be possible to relax restrictions on the import of machinery from abroad are cancelled by the recent Government announcement that it will be necessary for the time being, in order to economise in exchange and shipping, to retain the existing regulations controlling imports, and no general relaxation can be effected. In the field of machinery and plant, however, there are some kinds not obtainable from within this country which British industry, after nearly six years of war, will require if it is to be able to turn to its peace-time work as labour and capacity become freed from war work. The Board of Trade is therefore now prepared to consider applications to import machinery and plant needed for the production of civilian type goods for the export trade, or required for important home consumption, where such machinery and plant cannot be obtained from home sources. Applications should be made to the Import Licensing Department, 1-6, Tavistock Square, London, W.C.1.

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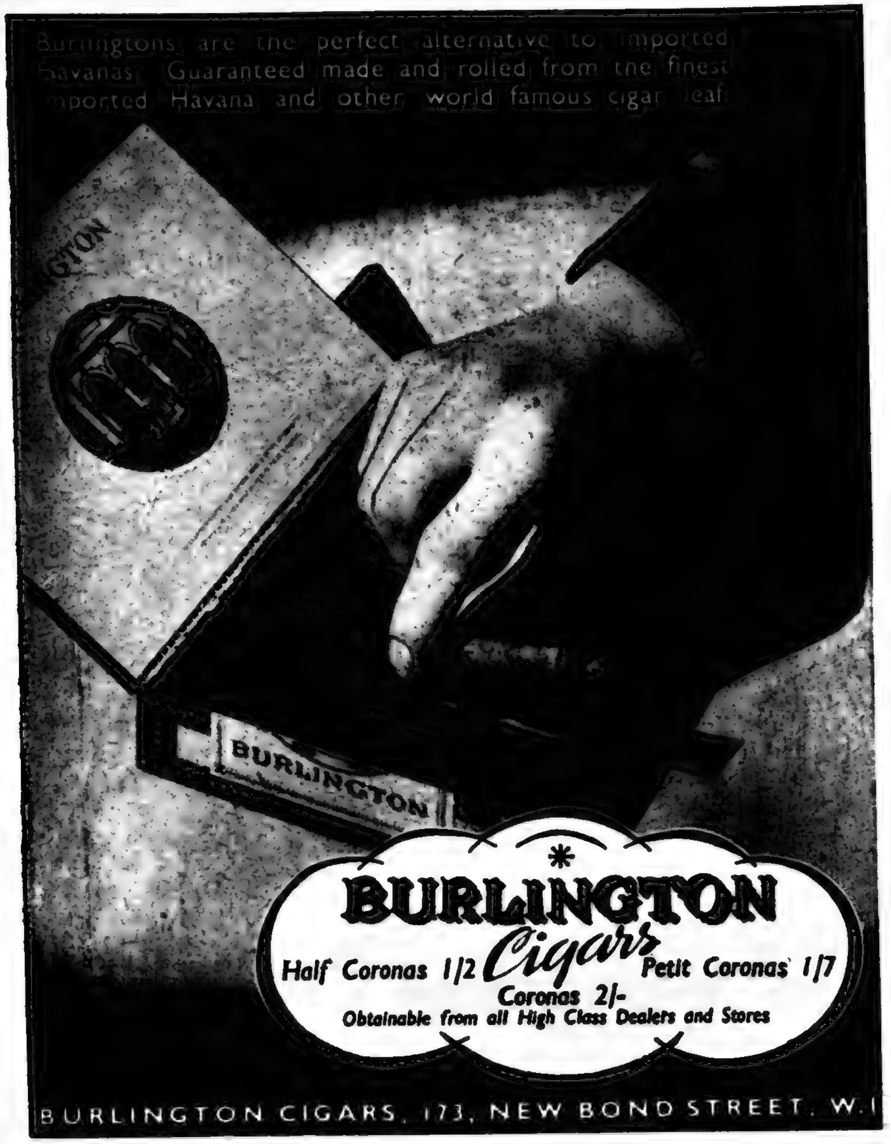

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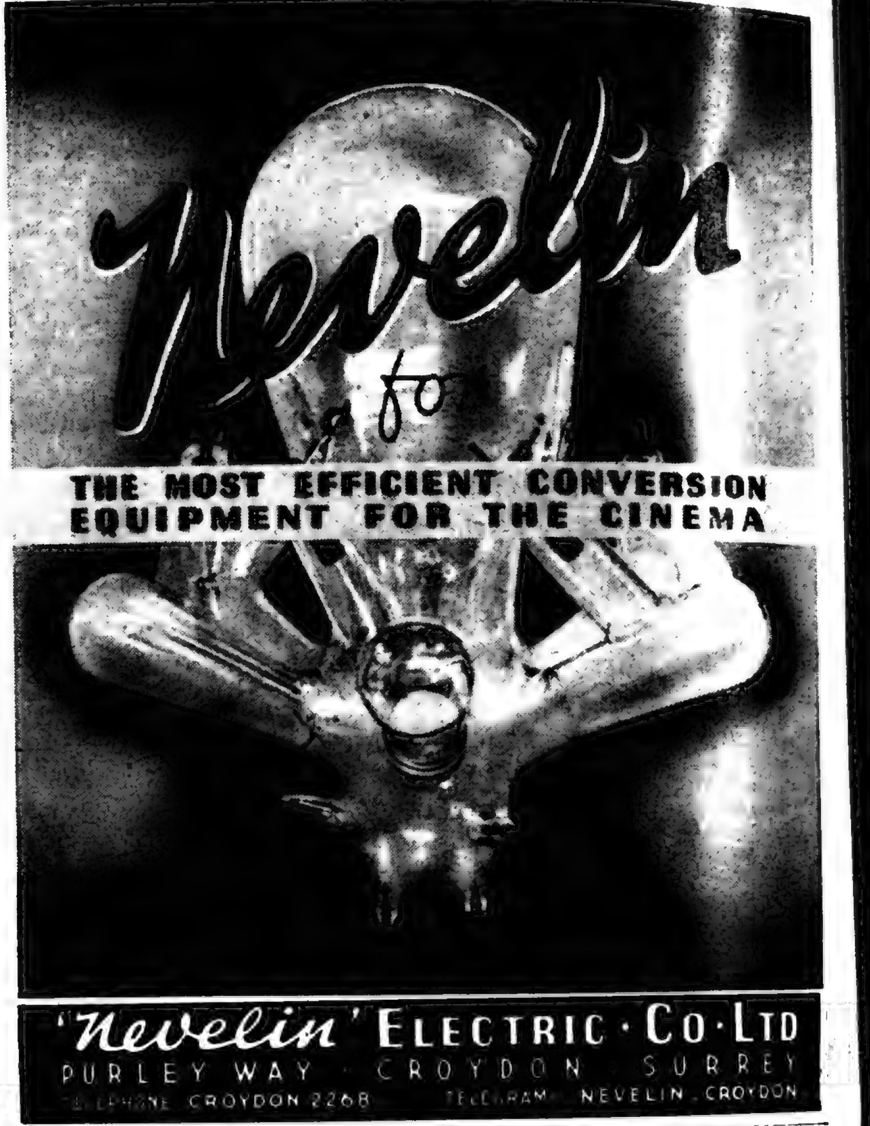

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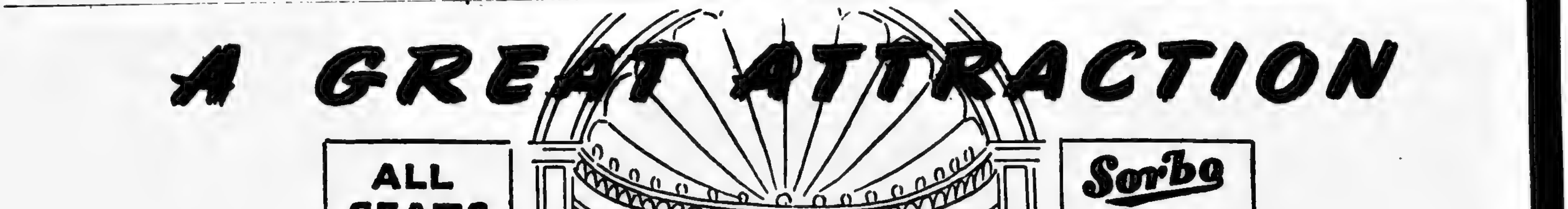

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FRENCH SCHEME TO REGULATE PROJECTIONISTS

Apprenticeship and Two-Stage Licences

IN France, as in England, the problem of securing a higher standard of projectionist efficiency has been exercising the minds of organisations of exhibitors and workers. With the aim of providing a basis upon which a scheme of regulation of entry into the profession can be erected and lead to a recognised standard of ability, the French Syndicat des Operateurs Projectionnistes has put forward the draft scheme summarised below.

The first part of the scheme declares that from the date of its adoption the calling of a projectionist shall only be followed by persons having technical knowledge and practical experience of projection of a standard laid down.

The carrying on of the profession to be submitted to a control exercised in the kinemas in order that the projection standards may be guaranteed, and the professional ability of projectionists maintained

Qualifications of Entrants

The second section of the scheme declares that the profession of a projectionist shall be open to persons who satisfy the following conditions:—

(1) That they are of the age of not less than 16 years on the first of January of the current year.

(2) That they are possessed of a certificate of professional ability in one of the special directions defined hereafter.

(3) As a temporary measure, the entry to the profession is open for a period of two years to those holding a card of professional identity in the category of assistant operators.

Applications for apprenticeship to be addressed to the Comité de l'Industrie Cinématographique not later than November 30 of each year. These must be accompanied by a copy of the birth certificate of the person making the application and a certified copy of the certificate of ability in electricity, mechanics or radio technique.

The duration of the period of apprenticeship to be one year.

Training Methods

Until the establishment of a kinema school and the organisation of professional courses, the period of apprenticeship shall be spent in a projection room under the direction of the chief operator. The apprentice must, however, be regarded as supernumerary to the normal staff of the projection room and not in any case to occupy the place of an assistant projectionist.

The number of apprentices and the particular projection rooms in which they are to gain experience, together with the chief operators who are to instruct the apprentices, will be fixed each year for each district. The projection rooms will be selected from among the regular kinemas of a regional centre.

An examination passed at the end of the year of apprenticeship will entitle the successful persons to obtain employment as assistant operators according to ability and their position in the successful class list.

The First-stage Licence

Assistant operators wishing to be classed as full operators must be 21 years of age and have had three years' practical experience, including the period of apprenticeship. They must then submit themselves for examination in the details and principles of projection; if successful they become entitled to be known as operator-projectionists, and this permits the holder to possess a first-degree licence.

Holders of this licence who have at least five years' service can become candidates for the title of "chief of equipment"; requests for enrolment to be made to the responsible body by November 30 of each year. The title is only awarded (1) after a scrutiny of the operator's dossier, which includes a record of his service, and (2) the passing by the candidate of an examination in practical work and a written paper.

A panel of examiners for apprentices set up in each region to be composed of one exhibitor, one operator, one representative of the technical body governing the Industry, and one of the fire service authority.

The scheme envisages a control organisation of a far-reaching kind operated by inspectors appointed for the purpose of inspecting the projection rooms to ensure that the proper rules of projection are carried out, and to compile a record of the projectionist's work for inclusion in the personal dossier held for reference when application is made for a second-stage licence.

Projectionists will be required to have in each projection room a register of normal activities, including composition of programmes, state of films on receipt, record of change of parts of the mechanism, a log of incidents and accidents, and remarks upon behaviour of machinery. This register will be signed by the inspector on each visit, and he will also enter any breach of rule which has occurred.

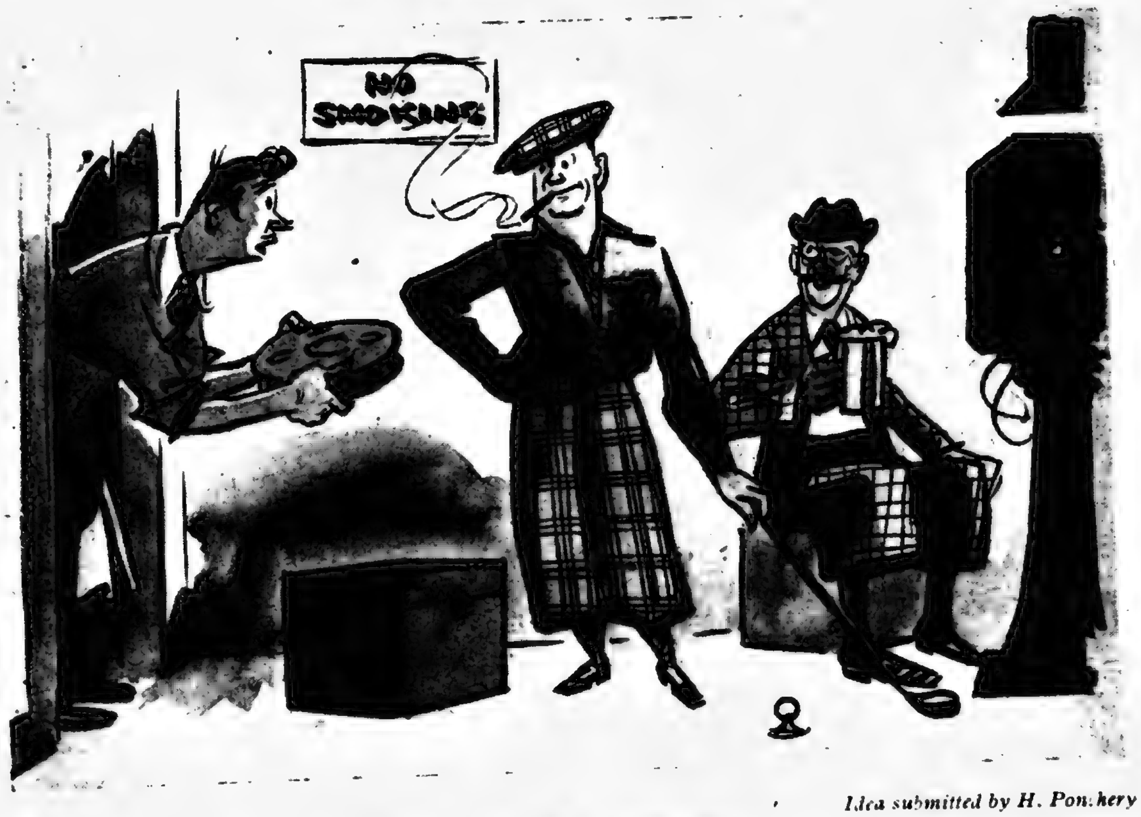
Serious breaches may be punished by the suspension of the professional card after the alleged breaches have been examined by a jury of three persons representing operators, exhibitors, and the controlling body, with a president chosen from outside the three other parties by the General Director of French Cinemas.

The Transition Period

During the period of transition to the full operation of the scheme, all operators are entitled to possess a professional card to continue to carry out their respective duties as heretofore. Assistant operators are assumed to have passed the first year examination and to have submitted in principle to the regulation which entitles them to the first-stage licence, but those who wish to be considered as possessors of the second-stage licence can only do so after an examination corresponding to that for the second-stage examination mentioned above.

A medical control service is suggested to examine those wishing to become apprentices and those candidates who wish to possess first- and second-stage licences.

IT'S THAT MUTILATION AGAIN
With apologies to ITMA



Idea submitted by H. Ponchery

"Boss, sumthin' terrible's happened. This copy's brand new."
"Well, clean my windows with a kitten! We'll soon alter that . . . . Sam, get the oilcan and the mutilation kit."

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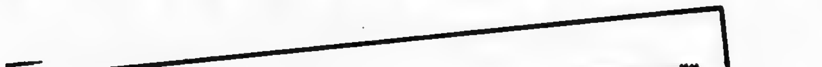

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Jottings for Juniors

By the Chief

TRIODE VALVE CIRCUITS

BECAUSE a thorough understanding of the working of the triode or three-element thermionic valve is so important to a knowledge of any type of amplifier, let's first recapitulate the principles which we learnt last month. We saw that in the triode, the cathode gives off a stream of electrons which, being particles of negative electricity, are attracted to the positively charged anode, and constitute an electric currnt; and that a certain proportion of these electrons is intercepted by the grid, according to how negative the grid may be.

The Basic Principle

Thus we have the basic principle of the triode: that the *voltage* on the grid controls the *current* which flows from the anode. It is, strictly speaking, wrong to say a valve amplifies; what it does is to enable a voltage—which costs nothing—to control current, which is power.

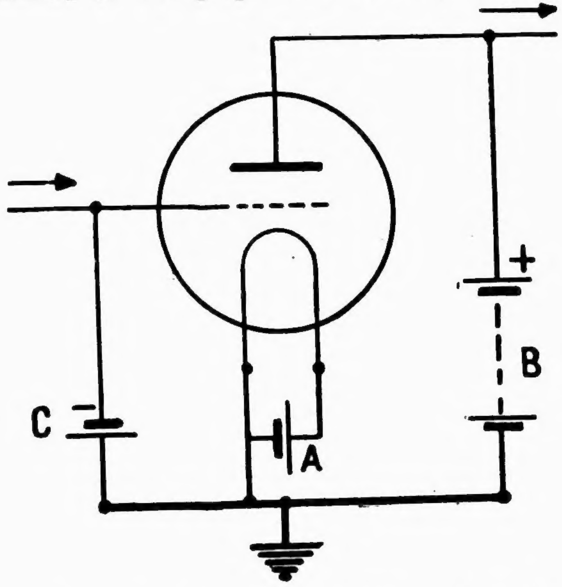
Obviously the first essential of our triode is a supply of electrons. These as we have seen can be obtained from the cathode by means of heat; and so, as shown in the sketch, in the simplest form of triode, the cathode consists of a filament, like that of an electric lamp, which is heated by current from a low-voltage battery—known therefore as the low tension or L.T. battery. In the battery type of radio set this consists generally of a 2-volt accumulator.

Next, the anode must be positively charged. For any considerable amount of power a fairly high voltage is necessary. In most battery sets this is secured by connecting the anode to the positive terminal of a high tension battery—which is simply a large number of small cells connected together in series to give a voltage, say of 120.

The Return Flow

Now, every electric circuit must have a return flow. The current that flows into the positive terminal of the H.T. battery comes originally from the cathode. Therefore the H.T. circuit is completed by connecting the negative terminal of our H.T. battery to the cathode, and this connection is generally provided by connecting both the negative terminal of the battery and one side of the cathode to earth, through which the circuit is completed.

Now we come to a slight complication. The speech voltage—the changing voltage which represents the fluctuating pressures of speech or music—is alternating, which means that it is continually changing from positive to negative and from negative to positive. Yet we have seen that if the grid should become positive it would attract a number of electrons which should find their way to the anode, and would cease to act merely as an obstructor of those electrons. We need some method of changing the alternating voltage supplied to the grid into a direct voltage of continually changing value. How are we to do this?



(A) L.T. battery. (B) H.T. battery. (C) Grid bias battery

An Example

Let's assume that the speech voltage that is received by the grid ranges from 1 volt positive to 1 volt negative—that is, from + 1 volt to —1 volt. If we were to apply to the grid a steady negative voltage of 1½ volts—that is, − 1½ volts—even when our speech voltage was most positive—with a value of + 1 volt—our steady voltage of −1½v. would still keep our grid ½ v. negative. When the speech voltage was most negative—that is to say —1 v.—the actual voltage on the grid would be − 2½ v. (If you know any algebra this will be obvious—if you don't, just work it out before reading any further).

This is actually what is done. We make our grid always more negative than the cathode by means of what is called a *grid bias* voltage. And obviously if the grid is always to remain negative, our grid bias must be greater than the highest positive voltage that will be applied to the grid. In the ordinary battery radio set this grid bias is obtained from a bias battery, which may range from a single cell, giving 1½ v., for the first valve to 3, 4, or 5 cells for the output valve.

Grid Negative to Cathode

Remember that the grid must be kept negative in relation to the cathode, and the positive terminal of our bias battery is therefore connected to the cathode, or more generally, like the negative terminal of the H.T. battery, to earth, to each one side of the cathode is also connected. While the grid remains negative no current will flow through this battery, which will consequently last a very long time.

And so in our battery radio set we have the cathode or filament of each valve connected to a 2 v. accumulator, which heats it and causes it to throw off electrons; our anode is connected to the positive terminal of the H.T. battery, which causes it to attract these electrons; and the grid to which an alternating speech voltage is fed, is kept always negative by means of the bias obtained from yet another battery.

Your chief will probably tell you that the early talkie sets were fed from batteries. The circuit of each valve was basically the same as is shown in our sketch. But, as you all know, the modern sound set contains no batteries, all the power required being obtained from the A.C. mains. This necessitates certain alterations to our simple circuit, which we will consider next month. But remember always that the identical principles apply as we have discussed in this article.

B.T.-H. Appoints New Managing Director

THE British Thomson-Houston Co., Ltd., announces the appointment of H. Warren as a managing director.

Mr. Warren is 53 years of age, and came from Bristol University to the B.T-H. company (in the testing department) in 1911. He was appointed to the engineering staff in 1913. In 1921 he became "Engineer of Insulations," and in 1923 collaborated with the late R. C. Clinker in instituting the Research Laboratory. In 1929 he became "Chief of the Research Laboratory," and in 1938 he was elected to the board of the company as "Director of Research." Recently Mr. Warren was appointed "Director of Research and Engineering," and now, on H. H. Sporborg's retirement, he becomes "Managing Director."

In addition to his responsibilities for research and engineering, Mr. Warren has been for many years in charge of the B.T.-H. company's well-known technical education and training system; he has fostered a close relationship with the Universities, and with the Rugby College of Technology and Arts, and has been associated with numerous technical committees connected with the companies of Associated Electrical Industries, Ltd., and with outside committees. He is a member of the Electrical Research Association Council, and of several Committees of the British Electrical and Allied Manufacturers' Association, as well as of the British Standards Association. He was President of the Rugby Engineering Society in 1936-37, is a Vice-President of the Coventry Engineering Society, and of the Institute of the Plastics Industry, and is a member of the Rugby Further Education Committee, and Vice-President of the Midland Centre of the Institute of Physics.

Mr. Warren is the author of numerous technical books and papers; he is a Master of Science of Bristol University, and a member of several scientific and professional Institutions. He has travelled extensively on the Continent and in America, studying technical matters.

During the war Mr. Warren has directed a large volume of special research development and engineering work, especially in the radio, radio-location and aircraft fields, executed by the B.T.-H. Company for H.M. Government. He is a member of the Government Radio Research Board.

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xvi

Some joins sent by a Preston projectionist—who states that he had to remove 68 of them before showing Universal's "The Impostor"—show overlaps ranging from ⅜ in. to ¾ in. Besides incompetent projectionists the sender blames the transport people.

A sound change-over

Tin Busters

"ONE and two reel cases in particular don't survive hammering about for long, and when the case gets bent our operators find they can't get the tins out, so in goes the screwdriver and out comes a can with the edge of the lid split." Is this altogether the fault of the transport?

A Westinghouse Correction

L. A. PETERS, of Westinghouse, draws attention to my remarks last month concerning the liability of a three-phase rectifier to failure if one phase should fail.

"While we agree that this may be true with certain ways of using three-phase rectifiers, it is certainly not true in the case of the Westinghouse Kinema Arc Rectifiers, and, in fact, in this equipment it is our normal practice to arrange for the equipment to be run on two phases only in order to reduce the current for burning-in carbons or for running a slide lantern. The failure of one phase of the supply will, therefore, have an exactly similar effect, and will merely result in reduction of the magnitude of the arc current, without any risk of overloading or damaging the equipment in any way."

CLEANING GLASS

Advice on the removal of protective or light obstructive material which has been applied to glass. Where gummed paper or fabric has been applied this can be easily removed by soaking with water and stripping, afterwards washing the surface with warm water. Cotton-netting has frequently a lacquer adhesive. Hot soapy water will remove most of this; remaining adhesive can be removed with acetone.

Where a latex solution has been applied or a cellulose sheet with a rubber latex adhesive, resort must be had to scraping, the film being very tenacious. Repeated sponging with water will soften the film slightly.

VE-HOLIDAYS

C.E.A. Observation

A request by the N.A.T.K.E. on the subjec of payment for VE-days has been met by th C.E.A. Committee pointing out that in view of the fact that it was an accepted principl that the time for kinemas to be open was o a public holiday, and that the general state ment issued by the Government was only recommendation, the C.E.A. had been quit forthcoming in recommending a double day' pay, any extra consideration such as two days holiday added to summer holidays was a impracticability.

The committee, however, recommends tha where members of staffs were on holiday, a additional two days' holiday should b allowed as it would not be reasonable to ex pect people to come back and present them selves for work.

With regard to employees on sick leave, th committee held that there did not seem to b any case made out by the union as in th greater number of cases, the sick leave woul be accompanied by payment of salary.

Training Plans

In regard to the Sussex Branch training scheme, the N.A.T.K.E. has complaine that the union had not been consulted in regard to the syllabus of theoretical training

Continued in column 2

As all such schemes can only work with the co-operation of the N.A.T.K.E., the matter would be rectified by the submission to them of the revised syllabus which it was proposed to operate in Sussex. It is indicated to C.E.A. branches that may in due course be adopting the Sussex scheme when it is put into operation, that the necessity arises of consulting the N.A.T.K.E. as they proceed with any local discussions.

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Please state whether details required are for *instruction* or *source of supply*.

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5 A.R.P. requirements
6 Batteries
7 Box-office equipment
8 Cable
9 Cafe furnishing & equipment
10 Carbons
11 Carpets
12 Changeable signs
13 Condensers (Lenses)
14 Curtains
15 Curtain controls
16 Cut-outs
17 Decorations
18 Dimmers
19 Disinfectants
20 Display frames
21 Electrical equipment
22 Fans, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints
27 Generators
28 Heating systems
29 Independent plant
30 Lamps, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency
34 Microphones
35 Mirrors
36 Motor generators
37 Non-flam fabrics
38 Oil engines
39 Paint (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment
43 Radiators
44 Rectifiers
45 Resistances
46 Safes
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards
54 Talkie equipment
55 Uniforms
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps
58 Vacuum cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
93, LONG ACRE, W.C.2

I should like to receive reliable information

concerning ....
(Indicate Subject by Number)

Theatre ....

Seating Capacity ....

Remarks ....

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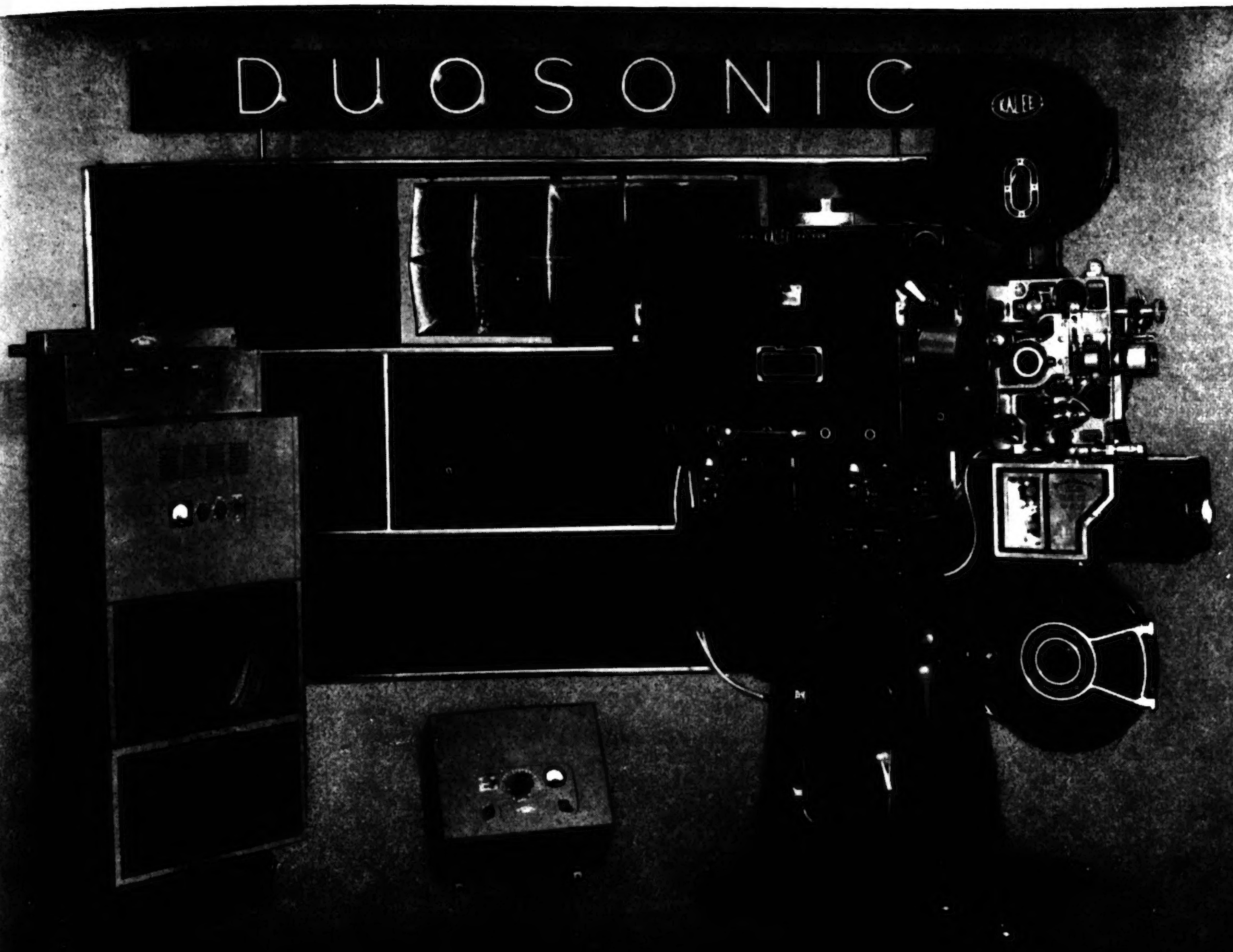

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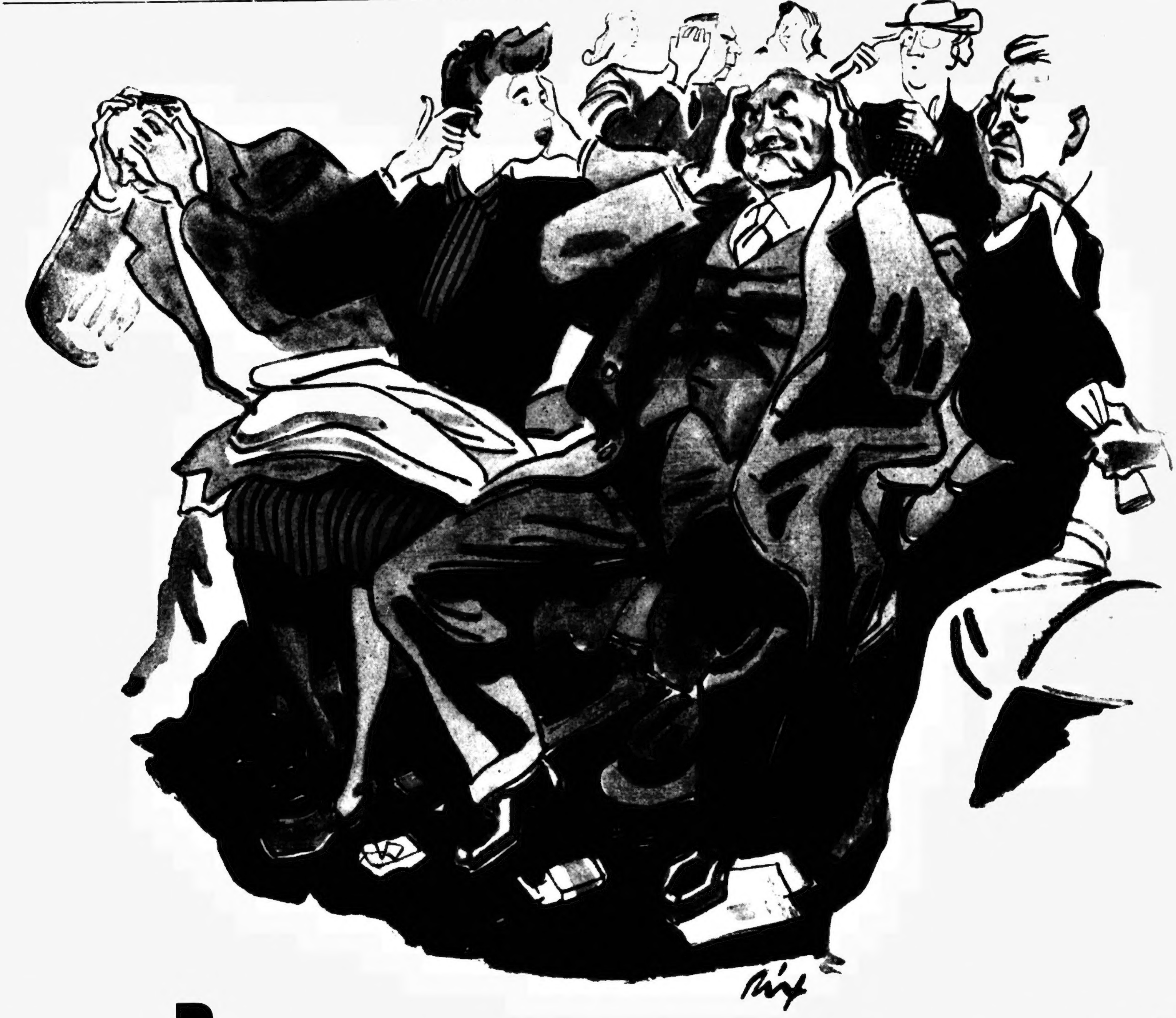

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